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From a Painting by Stina Lencke

"The Wave"

★

July, 1931

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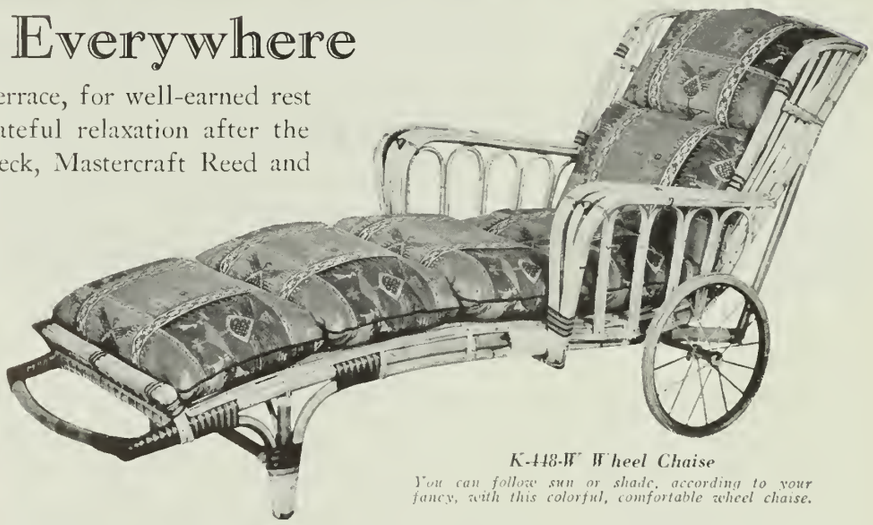
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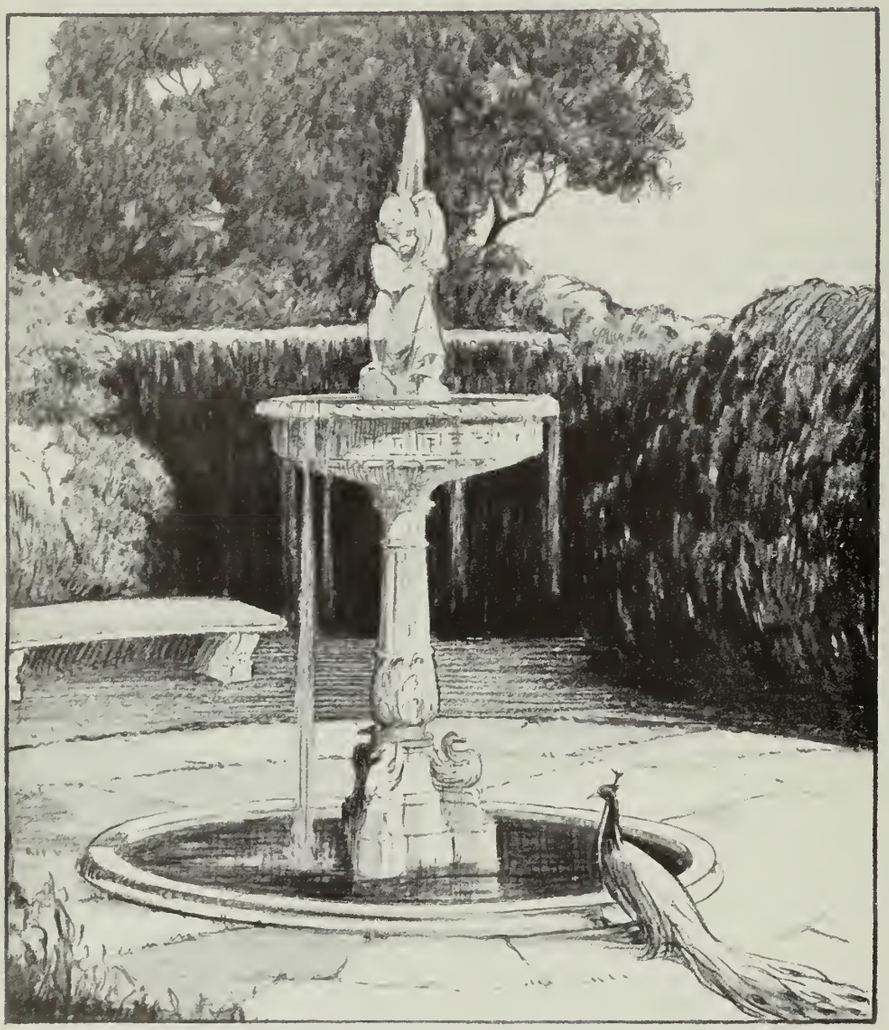


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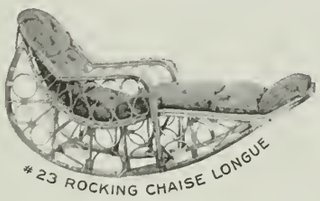


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From the Smart Shops and Antique Galleries

By ELIZABETH LOUNSBERY



Unusual type of Early American walnut chair with 18th Century English walnut stand. Desirable for a vase or lamp. Vilhelm Kiorboe, 248 E. 57th St., N. Y. C.

ENGLISH furniture of the 18th Century at Ewin & Ewin's includes an unusual number of chairs and small, usable tables that are remarkable not only for their number and variety but for their excellent condition.

Card tables, such as two lovely Queen Anne tables and others suitable for bridge are shown with Pembrokes, also pedestal mahogany dining tables, equally rare. Then there are the small tables, such as that illustrated, so desirable for a lamp or vase of flowers. A reproduction—a mahogany coffee stand, is also to be admired for its graceful proportions and delicate, openwork gallery surrounding the removable tray that rests on the top.

Old English chairs covered in leather and damask represent other 18th Century English pieces with complete dining room sets of six Sheraton side chairs and two armchairs. The lamps and ornamental porcelains are also notable, among the accessories here.

INTERIOR decoration in its entire scheme, in which the architectural construction is necessarily featured, represents the work of Vilhelm Kiorboe. As a student of architecture, as well as decoration, for many years abroad, Mr. Kiorboe is unusually well equipped to execute work of this character and to apply his knowledge and taste, not only to his more important commissions but to simple interiors, as well.

As an outstanding example of the former, a second floor hallway or gallery surmounting an impressive, winding staircase, such as is found in many of the larger type of New York residences, Mr. Kiorboe has converted into a comfortable upper living room by introducing 17th Century Italian and Louis 13th furniture in carefully selected pieces with rich green and salmon gray as the color scheme.

In a simple country breakfast room, on the other hand, he has used a French Provençal table and chairs with toile cushions; wallpaper showing rust and green colorings on a gray ground and window curtains of rust tones in a modernistic triangle pattern. At either end, the deep, low window sill is built with three steps up to the wall to accommodate potted plants and ivy. On the dark brown finished floor is a circular hooked rug in blue, gray and rust colorings.

LIGHTING fixtures and hardware made to special order are executed by Ralph C. Bullard, consistent with any type of architecture or decoration. These are obtainable in any desired metal or finish and include the incidentals, such as switch plates and even curtain rods for doors or windows, to correspond They are to be recom-



Reproduction of a late 18th Century armchair. Painted frame in antique ivory with green cushion, desirable for bridge, and mahogany tip-top tripod table. Courtesy Ewin & Ewin, 667 Madison Ave., N. Y. C.

DECORATIONS OF DISTINCTION

mended for their distinction in lacking the stamp of the commercial, machine-made fixture.

While a vast selection of designs is available, Mr. Bullard will also carry out any preference of a client in supplying just what he wants. As for example, the elephant fixture, illustrated, was specially designed for a child's nursery where animal heads were required to complete the decoration. Foot scrapers, overhead lights, lanterns, grills and stair rails, to order, are also available.

HAND-BLOCKED linen and machine crewel embroidered



Wrought iron elephant head nursery bracket; wall ash receiver with removable tray and foliated fixture in any finish. Courtesy Ralph C. Bullard, Grand Central Terminal Bldg., N. Y. C.

linens, in all widths and colorings, may be ordered through the decorators at Kenneth & Company's in a variety of beautiful patterns. Among these the bird and lattice design, illustrated, is one of the latest importations and one of the most effective. Another introduces Henry VIIIth surrounded by figures and riders as members of his court. This comes on a blue, green or "tête de nègre" ground. Still another shows a bold, modernistic rendering of crewel motifs.

Semi-glaze chintz is another fabric imported by this firm. This is shown in a Santa Maria pattern, depicting the caravel under full sail, and a most decorative Chinese pattern in lacquer red and yellow.

In crewel embroidered linens the selection is equally diversified, in



New imported block linen, 50" wide, in orange, red and black; orange, green and black or antique gold, green and black. Courtesy Kenneth & Co., Inc., 70 W. 40th St., N. Y. C.

the large Jacobean running designs, some on linen damask, and the more delicate trailing vines and



Kashin pottery bowl and oil jar; small Celladon bowl; Rakka gold lustre plate, 12th Century. Courtesy James M. F. Lightbody, 101 Park Ave., N.Y.C.

flowers on plain linen, so desirable for summer slip covers. An unusual lattice design in yellow crewel work on a natural ground, with colorful baskets of flowers in the centre, is charming for bedspreads.

ENGLISH and French 18th Century periods of house decoration have preference with James M. F. Lightbody, who has also assembled a large and comprehensive collection of Persian antiques that include flower decorated bridal mirrors, miniatures, vases, carpets, embroidered hangings and tapestries. These are fittingly introduced into his interior decorations, when possible, as in the instance of a Persian card room, recently completed in a New York residence.



Inlaid satinwood, 18th Century English wine cooler and old wine keg, mounted in brass. Courtesy George Blundell of London. 157 E. 51st St., N. Y. C.

Here, the walls were covered with silver paper with painted decorations in rich Persian colorings, illustrating the poems of Nizami. The tables and chairs were of chromium with shrimp taffeta velvet coverings and the carpet of raisin-toned velvet. Modernistic green and silver damask was used for the window draperies over plain green taffeta sash curtains, completing a most harmonious ensemble.

ENGLISH furniture of the 17th and 18th Centuries, imported for the retailer and decorator, constitutes an extensive stock at the interesting shop of George Blundell's of London. Of the more ornate examples,

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an Adam console in dark stained pine is notable, elaborately carved, with swags of flowers ornamenting the apron below the green marble top. There is also an exceptionally fine breakfront satinwood bookcase; an original Heppelwhite four post bed; sets of dining room chairs; a pair of carved pine hanging shelves, of an early date, settees and mirrors.

Among the smaller tables is a Victorian chess and backgammon table with a cribbage board and folding top, from the collection of the late Earl of Effingham. An interesting adaptation of an old wine keg, mounted in brass, such as is illustrated, provides an unusual umbrella stand or flower holder.

MIRRORS are manufactured wholesale by Friedman Brothers Decorative Arts, Inc., offering wide selection for every use and in period types representative of the 18th Century French, English 17th and 18th Centuries, early American, as well as Spanish and Italian. Mantels, consoles, commodes and dressing tables, also made in their factory and finished in colored enamel and gilt to be used with the mirrors are likewise obtainable, with cornices and tie backs in wood and composition. Paintings, including flower subjects and copies of the characteristic work of Boucher, Lancret and Watteau, are not only applied to the "trumeau" but with Italian architectural subjects and Chinese paintings on glass are featured for decorative purposes in a separate department. A remarkable set of antique Chinese carved and gilded panels with inserts of painted glass is shown that offers a rare opportunity to the decorator looking for material for a card room or breakfast room, as center wall motifs.



Reproduction of 18th Century French "trumeau" finished in green and gold with painted medallion, after Fragonard. Courtesy Friedman Brothers Decorative Arts, Inc., 305 E. 47th St., N. Y. C.



Original Chippendale mahogany writing table with adjustable writing shelf converted from a large single drawer, containing three shallow drawers. Courtesy Thonet Bros., Inc., 33 E. 47th St., N. Y. C.

DISTINGUISHED period pieces of the 17th and 18th Centuries have been collected in an extensive showing of beautiful and carefully selected English furniture at Thonet Bros. Among these, pedestal dining tables with Heppelwhite chairs, and mahogany dumb waiters contribute interesting dining room pieces, with a complete service of Spode china in rich blues and reds, numbering 159 items.

An 18th Century mahogany cabinet dressing table with folding top that conceals an adjustable mirror, compartments and small drawers, shares the distinction of the Chippendale writing table, shown here, as an exceptional example. Barometers, also, are included—two with clocks, of great rarity, and fine old backgammon tables. Thonet upholstered furniture, manufactured in their own factory, is made in a wide variety of styles appropriate for the requirements of lovers of good furniture and with every consideration for quality, construction, comfort and workmanship.

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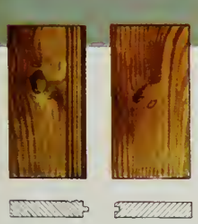
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peach Swiss; others of Corean silk and satin, lace-trimmed and in the most exquisite shades, with silk sheets and cases to match, some with lace appliqué, are only a few of the other items for the bedroom of irresistible feminine appeal. With these should be mentioned, as well, the summer blankets in pastel shades and lambs' wool comfortables covered in moire, satin or Dresden silk.

In the bathroom equipment in towels of varied design, the colored huck with shaded, self-toned borders are especially summer-like. There are also towel robes to match the bath towels and colored bath towels for yachts or men's use. The silk guest towels are particularly dainty.

For the table, the assortment includes lace and linen runner sets; colored silk and damask cloths for the dining table as well as the tea table and breakfast tray and the new white Swiss organdie runner sets and cloths embroidered in white or colors, as in that with hunting motifs. In cocktail napkins, doilies and handkerchiefs for men and women, the selection is equally attractive.



Distinctive new imported Swiss organdie 25 piece luncheon runner set, embroidered in white with hunting motifs. Also to be had in colors. Courtesy Lèron, Inc., 745-5th Ave., N. Y. C.

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Reproduction of mahogany Empire two-seated settee, covered in two toned green silk or other material, with slender legs, hand carved. Courtesy Richter Furniture Co., 510 E. 72nd St., N. Y. C.





Mexican pottery strawberry jar, height 16½", planted with cactus, and decorative garden vase. Courtesy La Luz Clay Products Co., 52 E. 52nd St., N. Y. C.

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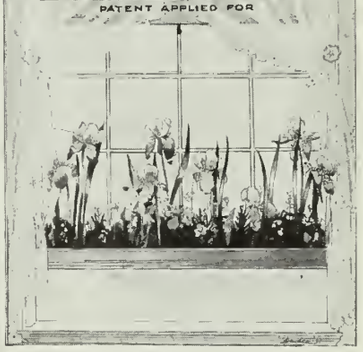
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The 15th Annual

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to

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New Venetian glass table accessories in amber and blue comprising a compote and flower holder and an ash tray with running figure. Courtesy Buchwalter, Inc., 747 Mad. Ave., N.Y.C.

Each piece represents a translation of the art of ancient potters and because they are made by hand vary slightly in thickness, width and height. These comprise an extensive selection in strawberry and water jars, large and small vases, garden bells, any size, flower pots and bowls, urns and amphoras, chimney pots and roof tiles.

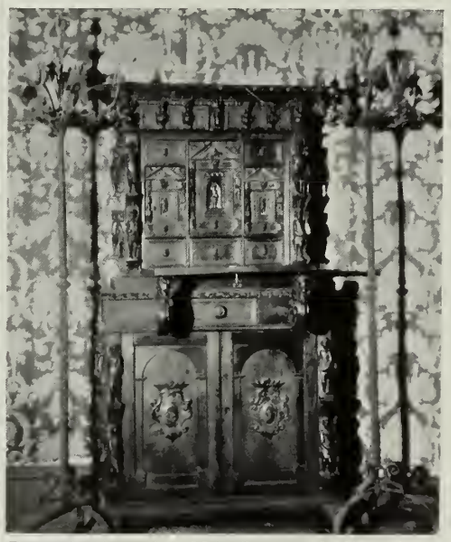
DECORATIVE incidentals that add their charm to the summer setting are to be found at Buchwalter's in modernistic renderings of Venetian glass, as in those illustrated, and in gay little bowls of glass flowers, quite new. As a table centerpiece to fit upon a mirror plateau, there is also one in four parts forming a veritable flower bed of tiny, brilliantly colored blossoms, leaves and dainty buds.

Lustre swans with amethyst glass wings, as compotes and any number of lustre birds and animals that are most decorative grouped on the shelves of a modernistic bathroom are also to be found here.

As accessories for furnishing, which is a part of the decorative work done by this shop, there are charming new cushions and hanging shelves, and the daintiest of dressing tables for the country house covered in dotted Swiss, trimmed with rick rack white or colored.

IMPORTATIONS of French, Italian and Spanish furniture, sold to the trade and to decorators by John Guidotti, include many fine antiques as well as skillfully made reproductions.

These are supplemented by wrought iron grilles and torchères, old damasks and brocades, altar candlesticks, mantel ornaments, old portraits and their copies, sculpture, clocks and porcelains, in fact the complete accessories for a period setting be it 18th Century French or 16th Century Spanish or Italian formally treated.



Reproduction of a 17th Century Italian "bambacci scrigno", in carved walnut and a pair of Tuscan wrought iron torchères, also reproductions with delicate foliated detail. Courtesy John Guidotti, 19 W. 26th St., N. Y. C.

CHINA, glassware and earthenware, in the standard English makes are to be found at Wm. H. Plummer & Co.'s, in patterns that lend themselves to any occasion, be it formal or otherwise. But at this season, when the needs of the country house are especially to be considered, the gay earthenware patterns, such as those of Wedgwood, Booth, Spode and Cauldon with the flowered Italian pottery are accented as being the most appropriate for this use. They are all in open stock patterns and inexpensive in price.

With these, colored glass stemware is recommended in a wide range of patterns combined with crystal or of one solid tone, with center bowls, flower vases, compotes and candlesticks to match.

Gay flowered earthenware shown in Wedgwood's "Old York"; Booth's "Ceylon Ivory"; Savona pottery and decorative Dresden rooster. Courtesy Wm. H. Plummer & Co., 7 E. 35th St., N. Y. C.



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Wood Carving for Nursery Overmantel — *By Nina de Brenneche*

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Long Island Home of Miss Ethel M. Glorney

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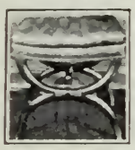
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The Long Island home of
Miss Ethel M. Glorney.
Lewis Bowman, architect

THE approach to the front entrance of this delightful country home has been vividly and intimately planted by Noël Chamberlain, landscape architect

Arts & Decoration

Modern Home with Tudor Influence in Roofs and Chimneys

This Lovely Stucco Cottage Is Placed Almost on the Margin of Manhasset Bay. The Planting about It Gives the Effect of an Old World House in a Century Old Garden

By MARY FANTON ROBERTS

Lewis Bowman, Architect **Noël Chamberlain, Landscape Architect**

THIS little Long Island estate, enchantingly intimate, both in architecture and landscape gardening, is so placed that the dining room, living room, sunroom, and all the bedrooms look out over the wide blue waters of Manhasset Bay. As one drives around the curve of the roadway, which is above the house, the low cream colored stucco building seems almost at the water's edge. In reality, it is set back some two hundred feet and is beautiful silhouetted against water and sky.

The house was most carefully built of hollow tile, with an uneven float finish for the exterior. The trim throughout the house is oak and the window frames and fittings are leaded glass in metal casements. The color scheme of the house is light, both inside and out. The creamy stucco, with its finish of soft limestone, its red brick grouped chimneys, and its picturesque slate roof, give an effect of gayety and bright charm, so admirably suited to the ocean landscape. The chimneys especially are an important item, as they have been made very tall and can easily be seen from the roadway. In the frontispiece, a glimpse is given of a flagstone walk of buff limestone, and beside the doorway is a large copper lantern finished to look like wrought iron.

The interior of Miss Glorney's home harmonizes beautifully with the soft picturesque outline of the architecture. Throughout, except in the entrance hall, the floors are of oak and the ceilings are of "wavy" plaster, the colors rich, though not brilliant.

The sunroom, which opens out through French doors, directly from the entrance hall, was formerly planned as an open porch but is now closed in with glass because of the strong winds that sweep up from the bay. Fortunately, this was accomplished without any change in the architectural plan, which is so fine in every detail. The arched windows of the sunroom are faced with brick and in addition to the abundance of sunlight which floods the room on bright days, the upholstery has been chosen to accentuate the gayety of the interior—a dashing black and red chintz.

Softer tones pervade the dining room, all green and peach color. In the window hangings, peach predominates. The furniture is Empire in design with tapestry upholstery and the fine old marble mantel has been toned by age to be effective in this room. There are transparent gauze curtains at the sides of the casement windows and a soft toned velvet carpet covers the floor.

The floor plans of this house are exceedingly interesting as they show the almost right-angled effect at which the house was built. The house, which extends about half way around the curve of the roadway, is shallow in depth, which means such an abundance of sunlight and cool breezes in the summer time. There are a very large living room and a wide porch, which connects directly with the dining room, and the entrance hall, shown in one of the photographs, connects with all three rooms. At one end is the service portion, which is well away from the living rooms, yet conveniently near the dining room.



A DETAIL of roof lines in Miss Glorney's house at Plandome. The slate is variegated in tone and in texture. Interesting planting of vines and evergreens close to the house almost reaches up to the roof

The upper floor carries the master's suite of bedroom, dressing room, bath and closets, two large guest rooms with bath and shower, and smaller bedrooms conveniently placed for light and air. An excellent servants' suite is over the service section on the first floor.

In these days when the star exhibition of the houses at the Architectural League was a square box of steel and glass, I think our thoughts turn rather tenderly, even remorsefully, to homes built with picturesque charm, that seem to belong to their landscape, whether it is the shore of the sea, the margin of a lake, or the depth of a forest. I am definitely interested in the modernistic type of architecture. I have seen it in places where it so utterly suited its background that all other nearby houses dwindled into something commonplace. But the modern stucco house has more the quality of the New Mexican architecture or the simplified Mediterranean. It was designed originally by people who felt very keenly the significance of the building of a house and its lasting quality and its beauty. As yet, I find the purely utilitarian house, such as the most recent of Mr. Wright's, the plans of Mr. Fuller, and the one at the League give me a sense of designing for the business of life, never for its joy and beauty. This I do not at all believe in. I cannot see the purpose of so much economy of space and of money and of time that though we are housed with comfort, no imagination can ever count in the scheme of real living. If I remember Mr. Fuller's model house, though I might be mistaken, having seen it only once, there were no windows; light, heat, air, all artificially supplied from some economic source in the center of the building. With the great wastes of land the world over, and much of it beautiful landscape, why must we limit ourselves to steel and glass, and live out our lives to help certain architectural designers test out their new ideals?

And so I turn to this enchanting home of Miss Glorney's on Long Island with a sense of such warmth of interest, such aesthetic

(Continued on page 78)

Bur. Surg. Cal.





COMPLETE façade of Miss Glorney's home, showing the interesting bend of the house to fit the circular driveway, and the repeated hip roof in the center of the façade, with unusual window treatment in one of the gable ends. In the distance one catches a glimpse of the bay

DETAIL of hip roofs and chimneys in the Plandome house. The effect is exceedingly picturesque and the color scheme is an interesting contrast of blue-grey slate and red chimneys against the creamy texture of the stucco walls. The planting provides vivid color notes

IN the entrance hall of this delightful home, the floors are Hudson River blue stone. The ceiling beams and wall planks are dark hand-adzed oak and there is a simple, effective hand rail of carved oak. The plaster between the wall beams is creamy white like the stucco

THE color scheme in the dining room is soft green and peach. The green is brought out in the painted walls and the peach predominates in the furniture, which is Empire in design. A charming mantel in this room is the 18th Century English, with an age old mellow tone





The Most Beautiful Woman of the Italian Renaissance

By His Excellency, GIULIO MARCHETTI FERRANTE

Author of "Evocations of the Renaissance" and "Italy's Beautiful Women"



Portrait of Jeanne d'Aragon, wife of Prince Ascanio, proclaimed the most marvellous feminine beauty of her century. Painted by Raphael Sanzio. From the Musée National du Louvre, Paris

WHO was the most beautiful woman of Italy at the time of the Renaissance? If we had to judge by the praises that the writers lavished on the most notable ladies of the XVIth Century, we would be perplexed. The most frequent adjective used to exalt feminine grace was "divine". We therefore find ourselves confronted with an Olympus where, instead of one as in the classic time, the Venuses, Junos, Dianas and Minervas present themselves to us in such a number that to pay them adequate tribute Paris would have needed a whole tree, laden with the legendary apples. But we feel even more perplexed when we have to compare the hyperbolic descriptions from the pen of a writer, with the images of these celebrated women transmitted to us by the work of the brush, especially in that age when the most celebrated artists flourished. Sometimes we do not find an adequate correlation twixt the words and the figure.

One case exists, however, where such correlation is perfect. When we read the rapturous praises of Giovanna d'Aragona and afterwards look at her portrait which is among the gems of the Louvre Museum, we must bow with reverence and admit that the princess was rightly proclaimed the most marvellous feminine beauty of her century.

Truth to tell, there are two portraits which claim the honour of reproducing her likeness, the one adorns, as we have said, the collection of the Louvre, the other is the object of no less admiration in the Doria Pamphily Gallery in Rome. These portraits show an example of a singularity which I think is unique. Almost perfectly identical in their general composition, they represent (to the eyes of an attentive observer) two different women as regards the face. The remainder of the figure and the magnificent architectural surroundings which serve as a background being alike, there arises also for the faces the illusion of such a resemblance that anyone not having the reproduction of both pictures under his eyes, so to be able to compare them closely, is likely to think that both portraits represent the same woman.

Only the comparison which we facilitate to the reader by reproducing both portraits, establishes the fact that the one of the Louvre must represent the likeness of Giovanna d'Aragona, whereas the other of the Doria Pamphily Gallery shows the well known features of Leonardo's "Monna Lisa".

The contention could not be more surprising. Continuing our examination, we will note the many variations: the jewelled hat, in the shape of an aureole, in one image is round, and in the other has a pleat: the style of hairdressing is alike but the quality of the hair is different. Giovanna d'Aragona's neck is finer than that of Monna Lisa, in the curve of the right shoulder one notices a slight dissimilarity which is repeated in the bow of the waistband. On the breast of one we see a medallion hanging from a fine gold chain, which is missing in the other. Another difference is noticeable in the "portico" which closes the background on the left side of the picture. Nor will we fail to observe that the face of Monna Lisa is more turned towards us.

We are therefore confronted with the extraordinary case of a repetition of a portrait in which the face of one person substitutes the face of another, and the substitution is executed with the finest cleverness although with the slightest variety, willed perhaps by the painter.

To what purpose?

We ignore it.

Neither are we able to affirm with security who were the artists who painted these singular portraits. Notwithstanding the accuracy with which one tried to copy the other, the hand betrays itself a different one.

The portrait in the Galleria Doria is attributed by all the catalogues, especially the older ones, to Leonardo da Vinci. Leaving the discussion as to whether or not it is really the work of the great master, there is no doubt that it belongs to his school. The picture was already in the art collection of the Pamphily, when, in 1763, Prince Girolamo Pamphily, the only male descendant of Pope Innocent X's family, died without issue. The inheritance of the Pamphily, which comprised an inestimable artistic patrimony, was fiercely contested by the Colonna of Rome and the Doria of Genoa, who were related on the female side to the extinct family.

The presumed portrait of Giovanna d'Aragona, passed on from the Colonna to the Doria, was held ever since that time in great esteem. In 1796, the academic painter Salvatore Tonci proclaimed it the work of Leonardo. In those days art critics founded their opinions chiefly on personal impression, more than on historic data or documents. This does not prevent Tonci's opinion from being based on some

The Mystery of Two Famous Portraits of the "Divine" Features of Giovanna d'Aragona, described by a Bishop. Depicted by Da Vinci and Raphael and Shown in Famous Galleries in Paris and Rome

foundation which is regarded as credible.

At that time the picture of the Louvre already existed and we have more copious information about it, although the information in our possession does not suffice to explain the mystery of these two works of art. Everything leads one to believe that the portrait of the Louvre is that of the lovely Neapolitan princess. In France it was known under the name of "Jeanne de Naples", and Raphael was considered the author of that masterpiece. But, concerning that paternity, the following is what we know: the Duke of Ferrara, Alphonse I, from 1517, harassed Raphael with requests to paint for him two pictures, but the famous artist was overladen with commissions. Among other things, Alphonse I had set his heart on having the "sketch" of Giovanna d'Aragona's portrait, and Raphael consented to send it, though observing that this work "was not by his hand, having dispatched one of his pupils to Naples to portray that lady". We ignore who was this pupil, nor does it result that the portrait itself was ever painted by Sanzio, during the two remaining years of his lifetime.

One can therefore make two hypotheses. According to one, the portrait of the beautiful Aragonese princess would have been done by a pupil of Raphael and in the execution of the picture, with the exception of the face, he would have copied entirely another portrait, either by Leonardo or of his school, which represented the woman known as Monna Lisa. An artistic *plagiat* which seems scarcely possible bearing in mind that Leonardo, although Raphael's senior by about thirty years, was his contemporary, having died in 1519 and Raphael in 1520.

The other hypothesis is that the portrait of Giovanna d'Aragona, having remained only in the state of a sketch, at a later period, a painter to us unknown finished it off, adapting the head to a Leonardescan composition and harmonising it with the general style. If the second hypothesis is correct, then the hands and other particulars that we admire in the Louvre picture, except, as we said, the face, would belong to the woman of the first portrait and not to Giovanna d'Aragona. But neither of these hypothesis is really satisfactory. If other discoveries do not come to our knowledge, the mystery of the two famous portraits will remain unsolved and perhaps unsolvable.



Portrait of Giovanna d'Aragona, wife of Prince Ascanio, known in France as "Jeanne de Naples." By Leonardo da Vinci. This is now in the Doria Pamphily Gallery, Rome

Who was this Giovanna d'Aragona, proclaimed the most beautiful woman of her time? She was the daughter of Don Antonio, an illegitimate son of Ferrante d'Aragona, king of Naples, from whom he received the title of Duke of Montalto. The most resplendent jewels of his ducal crown were considered to be his two daughters, Giovanna and Maria, whose beauty, especially that of the first born, awakened an admiration of which we get an idea by reading a book, published in 1557, twenty years before her death. This book bears the title of "Temple in honour of the divine lady Giovanna d'Aragona, built by the most illustrious writers, in all the principal European languages". Among the compositions gathered in the volume, three hundred are in Italian, seventy-one in Latin, eleven in Greek, nine in Spanish, two in French, and one in German.

However the greatest praise consists in the particular and minute description of the lovely body of the princess, compiled by Bishop Agostino Nifo, a bishop after the manner of the Renaissance, that is holder of an ecclesiastical "benefice", as he was also a doctor and in that capacity had opportunity to know the secret beauties of Giovanna. Nifo was a great personage to whom Pope Leo X had given the right to create doctors and bachelors, as also to raise to the rank of nobility three persons.

Establishing himself at the Neapolitan Court, he became the philosopher of the family and the physician thereof. Giovanna d'Aragona's beauty inspired him to write a treaty on physical perfection and love, taking her as a model. In this book Nifo affirms that real beauty resides only in the proportions of the parts, and defines the rules of their relationship one to another. "The length of the nose must be the same as that of the lips, the lips must be the same as the ears, the two eyes together that of the mouth. The length of the body must be eight times that of the head" and so on. This established, the doctor bishop passes on to the following description of his subject:

"She is of medium height and the proportion of her limbs admirable, neither fat nor boney but juicy; the flesh is not pale, but tends towards pink and white; her hair is long and golden; the ears small, round and in right proportion to the mouth; the eyebrows, fine and of short hairs, reflect the shape of an arc; the pupils, more lustrous

(Continued on page 78)



Old Worcester Painted Porcelain in Decoration



The Designs on these Porcelains Are Both Rich and Spirited and the Colors in Harmony with the Background and Ornament

By EDWARD WENHAM

Left and right—Two Flight, Barr & Barr vases, painted view panels by Thomas Rogers, one with fresh apple-green ground and one with the mysterious rose du Barry coloring

Below—These pieces of modern Worcester reproduce the same soft color tones in the decoration as those quite familiar ones of the Georgian period. Shown by courtesy Ovington's

EVERY scheme of decoration is primarily dependent upon the use of appropriate colors and as close attention should be paid to the smaller individual objects as to the large surfaces. For while upholstery and draperies are essential and important to form a suitable background to the ensemble of a room the aesthetic charm results to a large extent from the small ornaments. The varying color tones of these offer decorative possibilities owing to the fact that they may be placed in the most advantageous positions; and this is particularly so with painted porcelain whether in the form of vases or table services. For as the vases bring beauty to living rooms, halls and bedrooms, so do the services add color to the dining table and serve to brighten other parts of the dining room, when placed in a cabinet or on the sideboard.

Actually, we have only recently realized fully the importance of colorful porcelain in the decoration of rooms. Admittedly in our modern use of vases, we refuse to repeat the earlier custom of arranging them in pairs and threes with military precision on a mantel shelf. Rather, we allow each to display its individual beauty by placing a single vase on a table or in some other prominent position where its splendid lines and coloring are unspoiled by the motley of other objects, such as were wont to be part of the decorations during the Victorian era. Nor do we hide the finely painted tea sets on the shelves of the kitchen cupboard for we have long since become aware of the ornamental value of these when used as a medium to bring color to a corner cabinet in a living room.



Below—Part of a Chamberlain Worcester tea set, showing the teapot, sugar bowl and basin, painted in a most spirited fashion with various English scenes by Doe and Thomas Rogers. Rare pieces of special interest

At the present time, the range of choice in the matter of porcelain offering decorative qualities is wider than ever before. This is accounted for by the increased interest in the earlier patterns and the consequent revival of these by modern factories. To deal with each of the many forms of decoration adopted by the old china painters would not be possible in any single article and we propose to confine this writing to the splendid art developed by the painters of the Worcester pottery.

For a moment it will be interesting to indulge in a little history. Like so many others, the Worcester factory was established by an eminent scholar, Dr. Wall, who in the same way as Bottger, the chemist of Meissen, Dr. Dwight of Lambeth and Cookworthy, the Plymouth chemist, for long experimented to discover the secret of the Oriental translucent porcelain. After the death of Dr. Wall, in 1776, the Worcester factory virtually ceased

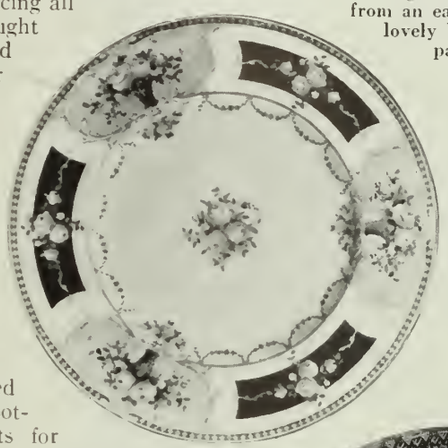


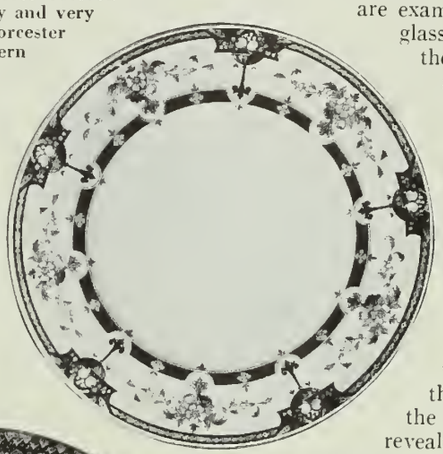
to operate until 1783, when it was taken over by Joseph and John Flight. Nine years later, Martin Barr became a partner in the firm and the name was changed to Flight & Barr, this lasting until 1807 from which time until 1840, it was respectively Barr, Flight & Barr; Flight, Barr & Barr; Barr & Barr. The several variations of the arrangement of these names alone tells a story of a "house divided against itself".

During the interval, another potter, Robert Chamberlain, established himself in Worcester and after 1789, became a serious competitor to the original factory, this competition being increased when Thomas Grainger started a third factory there, in 1801. Eventually the three combined to form the present company which is, today, reproducing all the designs which brought fame to the potters and painters of Worcester in the days of the Georgian kings.

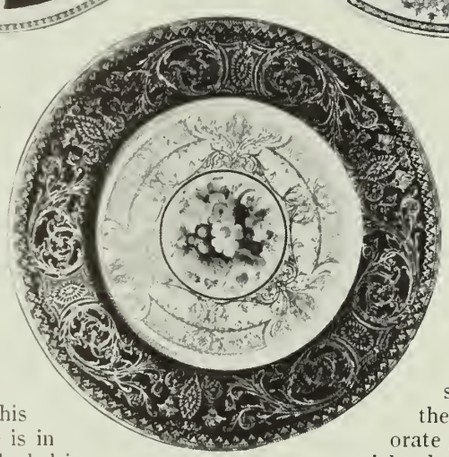
Among the many features of the decorations of the Worcester china are the splendid ground colors. These colors were undoubtedly brought to this factory by the itinerant artists who had first worked at the old Chelsea pottery; and this accounts for the similarity between many of the colors found on pieces made at the two places. The ground color more prevalent with Worcester porcelain is the rich deep blue, often appearing with a diaper pattern arranged after the manner of fish scales and referred to as "scale blue". This scale decoration is a hang-over of the influence derived from China where it was adopted by the Oriental painters from the scales of the Sacred Carp. There is this difference, however; whereas the Chinese scale is in pink outline, the Worcester artists invariably shaded in theirs with the blue.

Below—Chinese Taoist basket emblem and trellis diaper with English roses revived from an early and very lovely Worcester pattern





Right—The Worcester artists borrowed the elaborate scroll work from the French Sèvres porcelains and added panels of fine design of flowers



Above—The border design reproduced on this plate is from Renaissance woodwork. This Worcester service plate is delicate and oriental

Not that the blue was the only ground color used at Worcester; turquoise, apple-green, maroon and a canary yellow are also fairly common with the china decorated with panels "in reserve" and painted with scenes, exotic birds, flowers and other subjects. The term "in reserve" implies that while an object was treated with a certain ground color, parts of it were "reserved" or allowed to remain white to serve as panels which were later painted by the artists. With some of the table services only a few of the pieces were decorated with scenic panels, the others having floral decorations, but this is unusual.

With one service now in an American home, only the bowl and the oval dish are decorated with the view panels, that on the bowl showing "Darlington, Durham" and the dish a view of Worcester Cathedral, painted by Doe. It was, however, a more common practice to decorate an entire service with a series of old castles, each piece showing a different scene, the name of which was printed or impressed on the under part of the article. A tea service made at the Chamberlain factory is an example of this use of various views and it also serves to show the decorative qualities of this type of porcelain. Sixteen different views appear on this service which was painted by Doe and Rogers about the end of the eighteenth century.

That the men responsible for these decorated panels were artists in every sense of the word is apparent from the remarkable detail of these miniature paintings. If the various objects are examined with a magnifying glass, it will be seen that the outlines are perfect and the colors applied with the utmost precision. Whether it be distant mountains with some ancient castle in the foreground, a humble cottage home in a wooded glade, a scene taken from one of the classical stories or a view of the ocean and the old sailing ships, the perspective plainly reveals the work of men who placed their art on a higher plane than we moderns who regard "success" by our available bank balances.

Then, too, they combined the most simple landscapes with the elaborate decorations in vogue during the late Georgian period. One vase which recently came to America had a panel depicting Binstead Cottage, Isle of Wight. A simple scene in all truth and surely one antithetical to the beautiful turquoise ground color and the elaborate gilded ornaments of the vase itself. At times, it might almost seem that the artists selected certain ground colors for certain types of scenes; also while vases would be similar in form and, to all intents and purposes, be accepted as a pair, variations in the shapes of the panels and the applied gilt decorations were introduced.

Two large vases with panels painted by Thomas Rogers, about 1800, will serve to illustrate this. The shapes are almost identical and both have the jewelled and gilded handles with a calyx of molded and decorated foliage. But there are obvious variations both with the gilt decorations on the shoulders and with the ground colors. One of them has the apple-green ground, the panels being a view of Lake Windemere, Westmoreland and the Menai Straits, Anglesey, each panel framed by C-scrolls in gilt; the panels of the other are framed in less defined

(Continued on page 80)

Barr, Flight & Barr vases, the pair painted scenes from "The Minstrel" and the "Deserted Village," by Thomas Baxter, on a yellow and gold ground, the two-handled one showing a view of Roseline Castle, Edinburgh, by Doe



Antique Surroundings for Youthful Dwellers



IN the beautiful rooms which Mr. and Mrs. Walter T. Rosen have chosen for their children, the charm and color and design make for daily pleasure in the lives of young people and must have, to an extent, educational value along the line of the fine arts

MISS Anne Bigelow Rosen's bedroom shows ceiling and frieze in low relief plaster of the early English Renaissance. The magnificent carved oak paneling of this period shows Italian influence. The mantel is of carved Caen stone with a carved oak overmantel. Curtains are puce and gold Italian velvet rug taupe

PHOTOGRAPHS BY P. A. NYHOLM



In an Exceptionally Beautiful City Home

ONE of the beautiful rooms in the home of Mr. and Mrs. Rosen is the children's living room. The atmosphere there is late English Renaissance, showing the transitional spirit between the Elizabethan and the Jacobean periods. The paneling is old English oak



THIS view shows the East window with mullioned glass and rich curtains of unbleached linen, embroidered with bright colored wools. The old stained glass cartouches inserted in the leaded windows give the quality essential to the character of the entire room. Tudor wainscot chairs and Renaissance tables complete the scheme



WALTER T. ROSEN, Jr's bedroom is paneled with late 17th Century Italian woodwork of pine with walnut finish. The effectiveness of this paneling is greatly increased by the fluted pilasters with carved Ionic capitals. The ceiling is pine, beautifully moulded and ornamented with heavily carved rosettes and acanthus leaves. The covering of the radiator is wrought-iron ornamental grille



THE doorways are a very fine feature of this Italian room. Somewhat Georgian in character as regards the lintels. The original ornamental box locks and strap hinges are particularly fine. The upper panel has an inset small door. The furniture of this room is almost entirely old Italian in pine and walnut. The small cupboard is early 17th Century Italian. The chair is the same period

Decorators, Powell & Playford



A Table Series for the Seasons

Arranged by Ellen D. Wangner and Pierre Dutel



PHOTO BY H. VICTOR KEPPLER

A Late Supper Table in a Penthouse Garden

ON this terrace of the Beaux Arts apartment, the glass-topped iron table (B. Altman & Co.) surrounded by vines, flowers, statuary and oil jars (Carbone, Inc.) makes an inviting garden picture. Squares of Point de Venice lace with Italian Besso linen napkins (James McCutcheon & Co.). Plates, goblets, candlesticks and pheasants are crystal, the knives, forks and spoons with their pistol-shaped handles of crystal (Corning Glass Works). The iron table and wrought-iron chairs (W. & J. Sloane) are green, other benches and chairs are iron and copper, these and hooded beach chair from B. Altman & Co. Flowers and potted plants are from M. Goldfarb, Inc.





Spanish Colonial Silver from South America

This Collection of Rare Old Silver was Brought Together from Various Parts of the Dramatic Country of the Incas. Forty-first of a Series on "Antiques as Decoration."

By MARY MAYO CRENSHAW

WHEN the fiery Spanish Conquistadores came over to the New World —which to them was New Spain— each brought with him a complete equipment of silver including vessels to eat and drink from, bowls to wash and shave in, and candlesticks for the lighting of their evening hours. What though the pieces were massive and heavy, they were carried on mule back, over mountain and crag, through virgin forests and swampy jungles, for they were considered absolutely indispensable to the comfort and importance of their haughty owners.

It was in the blood of the Spanish Dons to love and demand shining silver utensils. A glance at the history of plate on the Spanish peninsula will show this.

There had been a time when the Iberians, inhabitants of Ancient Spain, had fashioned the humblest articles from the silver with which their fair land abounded, and had realized its value so little that they traded it to the crafty Phoenicians for the merest baubles. Indeed, so great an amount was acquired by the latter that they lingered long enough to make for their ships anchors of silver before they sailed away. Next came the Romans who, to enrich their Caesars, pilfered Spain of great quantities of the noble metal. Afterwards it was the Visigothic kings who were dazzled by the precious ores of Spain. Although these northern conquerors were not luxurious in their dress or customs, they conceived a violent affection for the gold and silver of their new dominions. Rodrigo, they say, rode on a saddle of pure gold. The churches were hung with votive crowns given by the monarchs, who were Christians, and, in imitation of a sovereign's gesture, the wealthier nobles, too, presented chalices, patens and crowns to the churches. Some of these Visigothic crowns can be seen today in the Musée Cluny at Paris and in the Royal Armory in Madrid. One of them was given to Queen Isabella, the Catholic, by a peasant who expressed regret that he had destroyed others.



In their turn came the Moors, lovers of the arts, who gloried in the precious metals of Spain and fashioned from them wonderful swords, daggers, trappings for their Arab steeds, table services and even used them lavishly in adorning their book bindings. Their exquisite products appealed strongly to their enemies, the Spaniards, descendants as they were of the Visigoths; and they used every device to acquire by loot or barter all that they could of such beautiful utensils and arms. We read that the Cid, when he banqueted King Alfonso, served the monarch and chief lords from vessels of gold, while the rest of the party, numbering hundreds, ate from solid silver.

With this succession of squandering the supply of the precious metals of Spain was necessarily much depleted. Royal sumptuary edicts, issued from time to time, strove to limit the use of silverware in the house-



Top left—Solid silver stirrups bought in La Paz, Bolivia. Very heavy and of exquisite workmanship. Shown through the courtesy of Mrs. Robert Vorfeld

Center—Silver water bucket six and a half inches high, from the ancient capital of Brazil. Used by Indian slaves. Courtesy Mr. George Hewitt Myers

Top right—Egg-shaped "quilche" of silver, from Ecuador. Spanish gentlemen in South America wore these pieces hanging at their belts

Left—Silver bowl from Bolivia. Hand-wrought in relief appear the arms of Castille and Leon and those of Spanish Emperor Charles V

holds, but with small success. That quality in the Spaniard which lusts for magnificence and display made the gleaming implements too alluring. When the Invincible Armada sank to a watery grave, many great leather chests filled with beautiful personal silver, property of the hidalgo officers, were buried forever beneath the angry waves.

Splendid silversmiths, or plateros, to use the Spanish word, abounded in Spain through the centuries, notable among whom may be mentioned the family of Arphe (or Arfe as it was also spelled), father, son and grandson, some of whose wonderful custodias and processional crosses may be seen in old cathedrals and churches of Spain to this day. Pope Calixtus III preferred to all the skilled Italian silversmiths about him two Spaniards whom he brought from Barcelona in 1455 to fashion the golden roses and fine swords which it was his custom to send each year to the ruling monarchs of Europe.

Nevertheless, in spite of the fine work achieved by the Spanish plateros, they were not accorded in their own country the station which their talents merited. An ancient ruling decreed that "In base and mechanical trades is included those of the silversmith, the painter, the embroiderer, and others similar by which the worker lives from the product of his own hands." Those who followed these callings were not allowed to wear silk, the raiment of a gentleman. Loudly and long the silversmiths and artists complained of this injustice but it was not until the reign of Charles V. that they won their cause. Then at last the Emperor issued a "pragmatica de Trajes" (edict on clothing) which granted artists and silversmiths (artífices y plateros) the right to wear silk, stating the reason that "the statute entitles them artists and not artisans . . . because truly an artisan is one who executes work in which there is no need of science or knowledge of any of the liberal arts. An artist is one whose work cannot be done without science or knowledge of the liberal arts. Such is the work of the artist silversmith; for if he does not understand the art of geometry for the proportioning of the length and breadth of the objects he creates; if he does not comprehend the art and science of perspective in designing and tracing, he can be neither artist nor silversmith."

Thus the plateros came into their own at just the time when vast quantities of gold and silver were being brought over in heavy-laden galleons from the new world. And, too, at this time Grandees and soldiers of fortune alike were setting their faces towards the Eldorado, and ordering outfits of personal silver for the journey. In many cases they took with them plateros, and, once installed, they sent back for more to come over and serve as instructors for the "Indianos" of New Spain. In the train of Pizarro, Cortez and others many skilled silverworkers were included, and were needed. It is said that Cortez even shod his horse with solid silver.

As a matter of fact the natives of Mexico and South America were as expert as the Spaniards in metal working, and sometimes more so. It was more a question of teaching them to substitute Spanish designs for their native themes than to teach them the craft itself. With their technical skill and artistic bent, they made apt pupils. At first the results were mere copies of the patterns given them, so much so that it is often difficult to know whether a

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Silver altar lamp from Buenos Aires, hanging from a silver chain, adorned with heads of cherubs and flowers, executed in relief. From tip to tip, it measures eighteen inches. Wicks extend from oil in center to eight branches



Massive silver dish from Ecuador with petal edge its decoration. Food was both cooked and brought to table in this dish and the tall spoon used in kitchen and dining room



Big hand-beaten silver dish, eighteen inches in diameter and three deep with lion masks with rings in mouth for handles. Edge is bordered with a delicate design.

Incense burner in form of conventionalized pomegranate, from Bolivia. Courtesy Mrs. Robert Vorfeld. Pomegranate incense burner. Courtesy Mrs. Frank Barrows Freyer



Silver mates from Vorfeld collection and bombilla or tube through which to imbibe, which served as strainer as well. Mate was dispensed to guests as we offer tea





Some New Small Houses in California

The Two Picturesque Stucco Cottages Are a Part of the Donald Dickey Ranch and Are Complete in all Practical Details, Possessing a very Genuine Charm—so Essential to the Small House

Palmer Sabin, Architect

THE guest house of the group is more definitely influenced by Mexican farmhouses than by Mediterranean architecture of California. Exterior walls are local stone and large kiln burned brick, whitewashed but softened with redwood stain. The roof is of large hand-made mission tiles from cherry red to salmon pink

THE gardener's cottage of this group is built of adzed redwood supporting posts and eucalyptus logs, whitewashed. The coloring of the trim is sage green, as it is in the guest house. The ceilings in the gardener's cottage have exposed eucalyptus purlins with beams random sheathing. Fireplaces of solid redwood timbers







HANGINGS of the owner's bedroom are chintz of flower design in tan, henna, and black, the same color scheme being carried out in the bed spread. The dressing room wall is papered with a flower design of the same colors. The smaller bedrooms are done with gay chintzes, with light walls and rich rugs

THE hall of the guest house, which opens from the living room, carries out the color scheme of the larger space. The hangings are monk's cloth in blue and white. The walls are Spanish of yellow and the floors are red tile. The door frames from which the stairs start, are exposed natural-finish eucalyptus beams

SITTING room of the guest house. Here the wood work is exposed redwood and the windows are double hung with roller screens. Certain windows have wrought iron grilles made in the vicinity; others covered with old Spanish grilles. The fireplace is constructed of stone and brick with mantel of solid redwood timber

(Continued on page 84)



Modern American Industrial Design

The Annual of American Design, 1931, Includes the Outstanding Work of Eminent Authorities in All Fields in which Contemporary Design Has Been Influenced by the Machine

By C. ADOLPH GLASSGOLD



WHEN, about four years ago, the American Union of Decorative Artists and Craftsmen (Audac) was first organized, little was generally known in our country about the growing strength of contemporary design. Except such things as came from France and were shown in a few of our larger cities there was no public consciousness of the change occurring in the industrial and decorative arts. Unlike "prosperity" or "depression", these things have to be labelled before they become generally recognized, despite the fact that they are as intimately a part of the lives of people as are the two faces of the economic coin.

The great International Exposition of Industrial and Decorative Arts held in Paris in 1925 rendered a considerable service to the advancement of design in our own country even though its immediate effect was limited to a very small group of alert retailers, artists and writers. One of the most significant facts of that exposition for America was our refusal, made officially by the then Secretary Hoover, to participate since, he claimed, we had no modern design to show. Our exclusion was indeed fortunate. What we could have shown in Paris would, by comparison with the work of Germany, Austria or France, have been the source for much continental witticism.

It is therefore with heightened gratification that Audac was able to produce the Annual of American Design only five years after America had admitted its decorative insignificance, and reveal therein a startling alteration in affairs. The Annual definitely proclaims the existence of a powerful and conscious movement in American industrial design that can stand comparison favorably with the best done in Europe. Every one of the approximately three-hundred illustrations in the volume reveals the touch of a designer fully aware of the basic principle that underlies the best products of contemporary design—simplicity of effect for specificity of purpose. Almost no department of the practical arts has been omitted in this compilation with the exception of automobiles and aeroplanes which, it was felt, were so completely appreciated by the public that their inclusion would have been tautological.



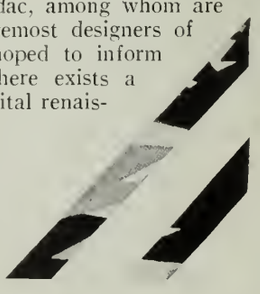
Right—Hand woven woolen rug of sharply contrasted colors. Modern. From Ralph M. Pearson Studios. This is designed by Henriette Reiss



Interestingly proportioned bookcase in two tones of lacquer. Viennese porcelain on the top shelf and a modern light to the left. By Paul T. Frankl

What this first issue of the Annual will do for American design cannot be fully prophesied, but one may safely and with all modesty forecast a distinct stimulation. For the first time in the history of our country our public is made aware of a concentrated movement to inject sap into a desicated mechanical life that threatened, for a time, to either become a drab acceptance of industrialism or a vapid and purposeless search in the discarded clothes-heap of the past for a scrap of beauty which it might with impunity wear. For the first time a complete survey of the active cooperation between creator and producer is presented to the public which now may no longer feel that modern design is a series of sporadic explosions of individual whimsicality.

By this pictorial review of the accomplishments within the past year of the members of Audac, among whom are included the foremost designers of America, it is hoped to inform America that there exists a potential for a vital renais-

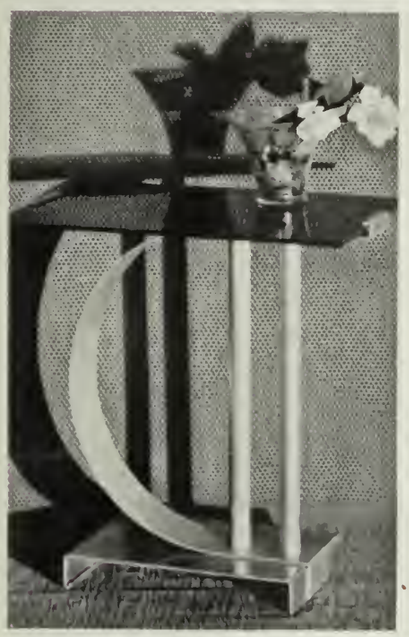


Above—Modernistic hand blocked American linen printed in twelve colors from the Derryvale Linen Co. Designed by Alice Donaldson



Cane furniture trimmed with reed liners and lacquered sea-green, upholstered in ultramarine blue. From the Ypsilanti Reed Furniture Co. Designed by Donald Deskey

PHOTOGRAPHS ON THIS PAGE BY WORSINGER



An occasional table of aluminum and formica in black and silver—very well proportioned, and of convenient height. Made for the Nessen Studios, Inc.

sance in the useful arts; that, in fact, it is well under way; that its manifestations in textiles, silverware, furniture, ceramics or interiors are not the pyrotechnics of a meretricious fad; and that the devitalized imitation of the outer shells of period styles must give way to the new spirit whose source is in the life of both work and recreation today. A reaction widely felt in music and painting as well as in the industrial arts.

No great creative talent ever flourished in a cultural desert. Creation only occurs in those times and places when it can secure nourishment from a general artistic environment that not only recognizes and applauds but uses talent as well. The Annual of American Design will not alone contribute toward the development of such a desirable environment; it will also encourage and stimulate the young aspirant in the industrial arts to participate in the task through the example of a distinguished company with whom he is in spirit allied.

Most encouraging of all will the Annual be to those manufacturers who dared experiment with contemporary design in the face of considerable resistance. They may now see their pioneering days well over; that they no longer stand isolated in an oasis of fresh design amidst the sandy wastes of period reproductions; that from one end of the country to the other there is a constant accretion to the movement from among industrialists, vindicating their own convictions—convictions not to be romantically sentimentalized by attributing to them exclusively noble or altruistic ideals, but convictions seen realistically as meaning, "good modern design pays."

Yet, without some of the abstract virtues, the interest and participation of industry in the modern design movement would never have been what it is. By grace of this interest the Annual is enabled to point a very significant sociologic truth—that the machine need not enslave man; that its standardizing need not lead to rigid repetition, and that its mass producing need not exclude esthetic considerations. Purposive direction and conscious control, artistic and social, will inevitably make the machine an effective instrument for heightening the economic and cultural well-being of man.

In the Annual of American Design are illustrated any number of machine-made objects—made by the thousands—which give tangible proof to the contention (though matters are far beyond the stage where it still needs verification) that a chair or table or rug made by machine may be as beautiful as one made by hand, provided an artist, aware of the limitations and potentialities of his materials and his fabricating instrument, has originated the design. There is a guarantee in the names of Jensen, Sinel, Lescaze, Peters, Weber, Bernhard, Rohde and Deskey—among many more represented in the Annual—that beauty of design need no longer be a mere accidental feature of a machine-produced object of use.

One of the most exacting tasks in compiling the Annual was selecting authors for the articles to avoid establishing any impression that contemporary design had already congealed into a series of definite motifs carved from a mass of hardened theory. Precisely because it was felt that the modern movement in America is still in a formative stage, precisely because it is dynamic and changing, fluidly adjusting itself to a constantly altering environment, was it deemed advisable to get a diversity of critical opinion. Yet all the writers find much that is encouraging in the spirited movement in which Audac is the herald and of which the Annual is the first exhaustive compilation.

The Annual of American Design is the official organ of the American Union of Decorative Artists and Craftsmen (Audac) whose members are consciously working for the elevation of standards in contemporary design. They are convinced that life today demands an appropriate setting and, as artists of all ages moulded the external world to suit the life of their times, are giving our environment a new and fitting appearance.

Annually, this publication will review the most important works, realized or planned, by America's most gifted designers and thus be a source for the ever-renewed effort to keep the looks of things as fresh as the method of their making.

The modern developments in the applied, industrial and decorative arts are indicative of recent and eventual changes in our social outlook. Their present significance lies not alone in substituting an appropriate style in the place of outmoded traditional ones, but also revivifying a public esthetic appreciation.

(Continued on page 87)

A desk lamp of brass and hard rubber, aluminum and flashed opal shade. Standard in black and silver. One of the new designs of the Nessen Studios, Inc.





PHOTOGRAPHS BY DRIX DURYEA

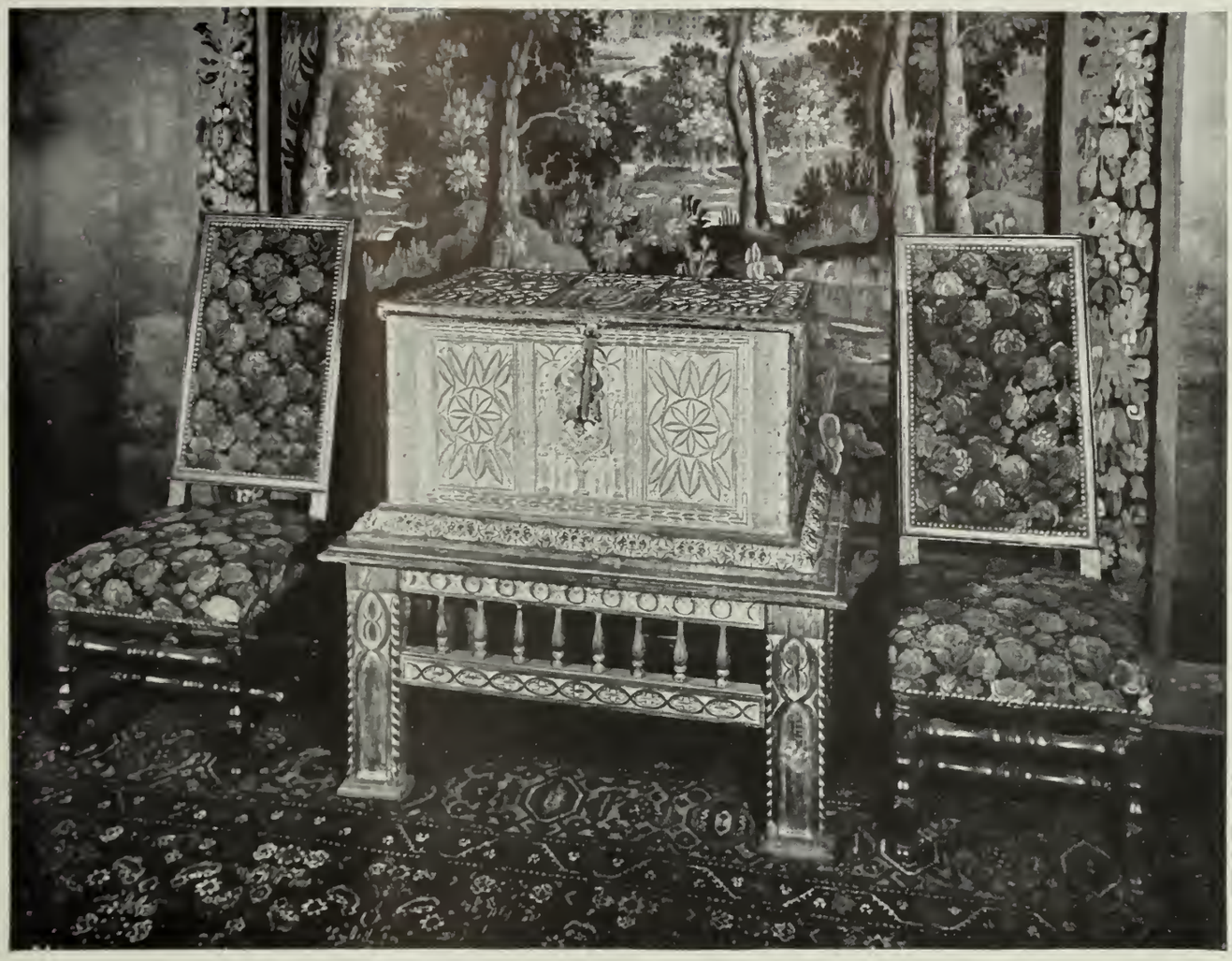
The Decorating and Furnishing of Side Walls

Interesting Suggestions Are Met in These Four Illustrations for the Fitting of Side Walls to Avoid that Bleak Look that so often Occurs. Different Members of the Decorators' Club Furnish Ideas of Spanish Effects, French, Chinese and English

THIS delightful wall arrangement was planned for a small, dark hall. The Chinese wallpaper gives it an architectural quality with its dull greens and old reds. The aged effect of the wall makes an interesting background for the old Credenza in walnut, the gilt Venetian mirror and a pair of old red tôle urns. This hallway was designed as well as decorated by Jessica Boss

IN this reception hall, a side wall has been treated with much dignity. The surface is grey-brown, a most flattering background for the cream and gold antique mirror, the console table and the Directoire screen. The armchairs, which bring the wall arrangement well out into the room, are in walnut, upholstered in cream and brown printed leopard. Mrs. Buel decorator





A VARIETY of antique pieces has been used in this very rich wall arrangement. The surface of the wall is practically covered with a Flemish tapestry, against which is centered an antique Spanish Gothic chest, interesting in design and very warm and glowing in color. Either side of the chest is a Louis XIII chair covered in ancient needlepoint, and an antique Oriental rug is over the floor. The general effect is of a splendor of coloring. Decorated by Mary Coggeshall-Jeannette Jukes, Inc.



IN delightful contrast to the illustration above is the decorated wall by Hettie Rhoda Mead. In this case, the wall is in a dining room where the predominating colors are peacock blue and green, yellow and rose. The wall itself is of écru and superimposed thereon in the form of panels are Italian window shades. The effect is very formal and distinguished. The satin covers of the old fashioned mahogany chairs are striped in the colors of the draperies and the Oriental rug repeats the tones

Water in the Garden

Lily Pools and the Various Ways of Making Them Attractive and Practicable in the Garden

By J. HORACE McFARLAND

President American Rose Society. Editor American Rose Annual



Close up of a remarkable growth of waterlily buds, blossoms, and pads. The lily at the right is "Mrs. George H. Pring," and the one which is standing up tall at the left is "Mrs. Ed. Whitaker"



A lily pool edged with circular cement blocks so placed that flowers can be grown between the blocks. This makes a delightful effect and prevents that look of too formal, hard, concrete surface

great designers backed by great pocketbooks can and do produce. I look at them with awe until I feel impelled to run away from them as fast as I can because such things are wholly impossible within my garden budget.

These words, therefore, in no sense minifying the value of the best the landscape architect can do with a full pocketbook back of him, have to deal mostly with what the less well furnished pocketbook can support.

To have water in the garden there must be an accessible source of it. The first "discovery" that is likely to be made by the thoughtful experimenter is that a natural stream is not necessary. The little Breeze Hill "spring," as we call it, deceiving even the elect as to its origin, uses a pipe trickle so small that I think most of the time it

A lily pool in a town garden. Around the cement rim is a mass of green which connects the pool and the lawn in a way desirable both for softening the pool's edge, and contrasting with flower beds surrounding it



Hardy waterlilies of the Rose Arey variety. This is especially suited to the garden pool and is gorgeous in color and very graceful

THE Editor expected me to write on lily pools. I intend so to do, but I want first to discuss some of the things that make lily pools possible, and which present to the thoughtful gardener who is willing to go to sources for suggestions, opportunities for individual delight, for garden beauty, that are entirely denied to the unfortunates who know only of the formal pond with its architectural edge.

At the outset I want to be freed from any particular sympathy with or attack upon the architectural garden development. I have frequently admired, and expect yet more frequently as my life continues to admire the splendid combinations of architecture and plant life, all too frequently with most emphasis on the first word, which





Carpensis waterlily of the Marliacea variety. A beautiful lily with rather small leaves, equally interesting whether in full bloom, or half open, and with graceful long-stemmed buds, still tight

completed garden usefulness. The man or woman who has natural elevation in the garden won't have to worry about gravitation, save as to its best use.

Then comes another factor, not altogether understood but vital to the sort of thing I am here preaching. It is the conservation of this water, bought or naturally diverted, as the case may be, through the completest use I have referred to. This means that otherwise dry, somewhat "hard-boiled" gardens may accommodate the bog plants which are so delightful, and usually esteemed to be so difficult. The secret is the addition of an underlying concrete apron. Let me return again to the Breeze Hill "spring" above referred to. There is just a bit of natural elevation which takes care of gravity. It is made useful by the underlying concrete apron. All the soil has been dug out from the location of the spring and the bog to a depth of ten or twelve inches or more, according to convenience and circumstances. Then comes the putting down of an inexpensive and quite informal concrete base two, three, or even four inches thick, according to circumstances and pocketbook, and having at its lowest point a retaining lip which will permit water to flow over it into the contiguous soil. This provides a constant dampness. Upon this has been based the carefully-thought-out opening of the spring itself, in

A very formal variety of pool which can be planted with lilies; an extremely interesting idea for a modern moat. Vines trail down over the stone walls and shrubs are planted at the concrete edge



fails to register on the water meter which tells what I must pay the city for aquatic garden pleasures. The next important item to settle down upon is that this water as soon as it gets out of the tap which, skillfully concealed, yet does control it, can be used over and over again until its eventual evaporation into the atmosphere, or, far better, absorption into the plant life it supports.

Here comes in a third factor, that which Sir Isaac Newton observed when the apple fell in his orchard. Gravitation has much to do with the favorable use of water in the garden. Yet no one who has a flat garden need be wholly discouraged, because it is always possible, especially as attention is paid to the sane use of rocks in the garden, to get up a foot or so and permit the aforesaid trickle of water to ripple its way into

A rural variety of lily pool in harmony with the informal planting and stone pathway. In this particular pool, waterlilies of the annual variety are planted and at the border bunches of ferns, brilliant petunias and fleurs-de-lis





This beautiful variety which is a great favorite in the waterlily pool is called the "Panama Pacific," an elaborate name for such a peaceful blossom

the Breeze Hill case backed by an incidental cup-shaped stone found in the woods, from which the hydrant trickle drops into the clear and limpid spring. From this it overflows into the surrounding immediate bog, giving encouragement to the plants which like damp feet. Underground it likewise overflows above the lip referred to, and through the aid of capillary attraction keeps moist, but not muddy, the surrounding soil as host for many delightful plants that will not endure dry feet.

But there are other angles, other opportunities, for this trickle, especially as they are thoughtfully dealt with in connection with good-looking weathered rocks that may be introduced, but which if they show

(Continued on page 79)



The Dresser in Interior Schemes

Suggesting Various Places in a House for These Convenient Pieces of Simple Furniture which Are now Being Reproduced by Modern Cabinet-Makers from Original Models Found in the Early Houses of England and America

By HENRY BRANSCOMBE

This quaint old dresser is a Dutch cupboard of the type that was popular in American homes during the early part of Colonial period. Filled with pewter

A typical Colonial setting with a smaller dresser, suggestive of a dining room either in a country home or in a city apartment. Courtesy Charak



IT might almost seem that as age brings dignity to us humans, so it confers distinction upon many inanimate things of humble origin. The kitchen furniture of yesterday adorns the dining rooms of today and the simple pottery, pewter and brass are elevated from domestic to more aristocratic spheres. Our realisation in recent years of the charm of the plainer furniture styles used in the more outlying homes of past generations has been the outcome of what could be termed "reversed evolution"; because after the finer furniture designs of the older countries became popular in America we gradually became aware of the beauty of the less sophisticated work of the rural districts.

Perhaps the ubiquitous motor car is primarily responsible for this enlightenment. But it is certain that as the simpler interiors of old farmhouses both in America and in Europe became more generally familiar, they suggested that unquestionable attraction which comes from contrasts. This from two distinct phases; firstly a room of this type as a whole offers a pleasant contrast to more advanced schemes which have been undertaken in other parts of the house; and secondly the furniture itself is of that character which brings into greater effect the colors of china, pewter and other suitable ornamental objects. And such effects are especially present when one of the old-style dressers is the background for the colorful items.



These romantic pieces of furniture have become more and more important as part of modern homes; and while for a time the available examples were limited to those dating from the 18th Century, they eventually became so widely sought for that the demand began to exceed the supply; in consequence of which the present-day factories are carefully reproducing the earlier models. Not that originals are unobtainable

This setting, in which all the furniture is English of the Early 18th Century, gains its own especial charm from the colorful effects of the China and pewter on the old dresser. By the courtesy of Norman R. Adams, Inc.



because many are still being discovered in the provincial sections of Britain and not a few in the more scattered farmhouses of America. But whether a dresser be two centuries old or the work of a present-day cabinet-maker who is satisfied to copy one that was made by some rural craftsman in the days of the Georgian kings, its value to an oak breakfast-room or dining-room cannot be questioned.

This from the standpoint of decoration as from one of usefulness; and in using the upper shelves of a dresser to hold china, pewter and other objects we unconsciously continue a tradition dating from the 15th Century. Not that the shape of the dresser, as we know it, is in any way like that of the Middle Ages, because the dresser in a mediaeval dining hall was formed of tiers of many shelves covered with rich fabrics and placed in the center of the hall to display the gold and silver plate of the house. And a century later, the cupboard-like wall piece which was the forerunner of the later dresser first made its appearance.

Nor can it be denied that however attractively furnished an oak dining room may be, it somehow evinces a certain incompleteness without a dresser. It may be here remarked that some rooms intended for breakfast-rooms will not accommodate a high-back dresser; when that is the case it is always possible to obtain the lower or table section on which the high shelves rest, because the modern factories, having in mind the smaller rooms, are producing both types. In fact the first dressers had no plate racks above, rather being plain oak side-tables with deep drawers, but during the later Stuart period cupboards as well as drawers were fitted below and the canopied shelves for holding plates added above.

No doubt exists that those having shelves above are in every way preferable and for a moment we will touch upon smaller breakfast-rooms in which it is desirous to use one of the taller wall-pieces, but in which a full-sized dresser with shelves would be unduly heavy. For such interiors it is possible to obtain the dresser-like cupboards which are now copied from original models such as were popular in the earlier Colonial homes. Spoken of as "Dutch cupboards," these are made either angular for placing in a corner or shallow and rectangular so that they may be used against a wall. The upper part has several open shelves while the base is a low cupboard with a paneled door and when pewter or china is placed on the shelves the ornamental effect is especially beautiful.

It may be well to suggest that when one of the Dutch cupboards is part of a breakfast-room, blue and white Staffordshire plates resting against the back-board with a few pieces of pewter in front result in a very pleasing setting, the brighter blue of the china bringing into relief the more som-

(Continued on page 81)

Smaller sized dressers are being reproduced in the old styles for breakfast rooms or other rooms calling for the more narrow types. Courtesy Shaw Furniture Co.

A rare old oak dresser, made in Normandy in the 18th Century. It is beautifully hand carved and has a glowing patina. A well preserved piece. Courtesy Albert Grosfeld





Here is all that old-time simplicity found with the early dining rooms of the Puritan families of New England, the dresser shelves being used to hold the domestic pewter-ware then in general use, yet the cabinet-work is modern. From Kensington Manufacturing Co.



An English Cottage for the Pacific Coast

This Charming House, with Its Quaint Thatch, Hip Roofed Doorway, and Substantial Stone Facing, Suggests a Lane in Devon, but Is Really in California and Built and Fitted up in the Western Fashion

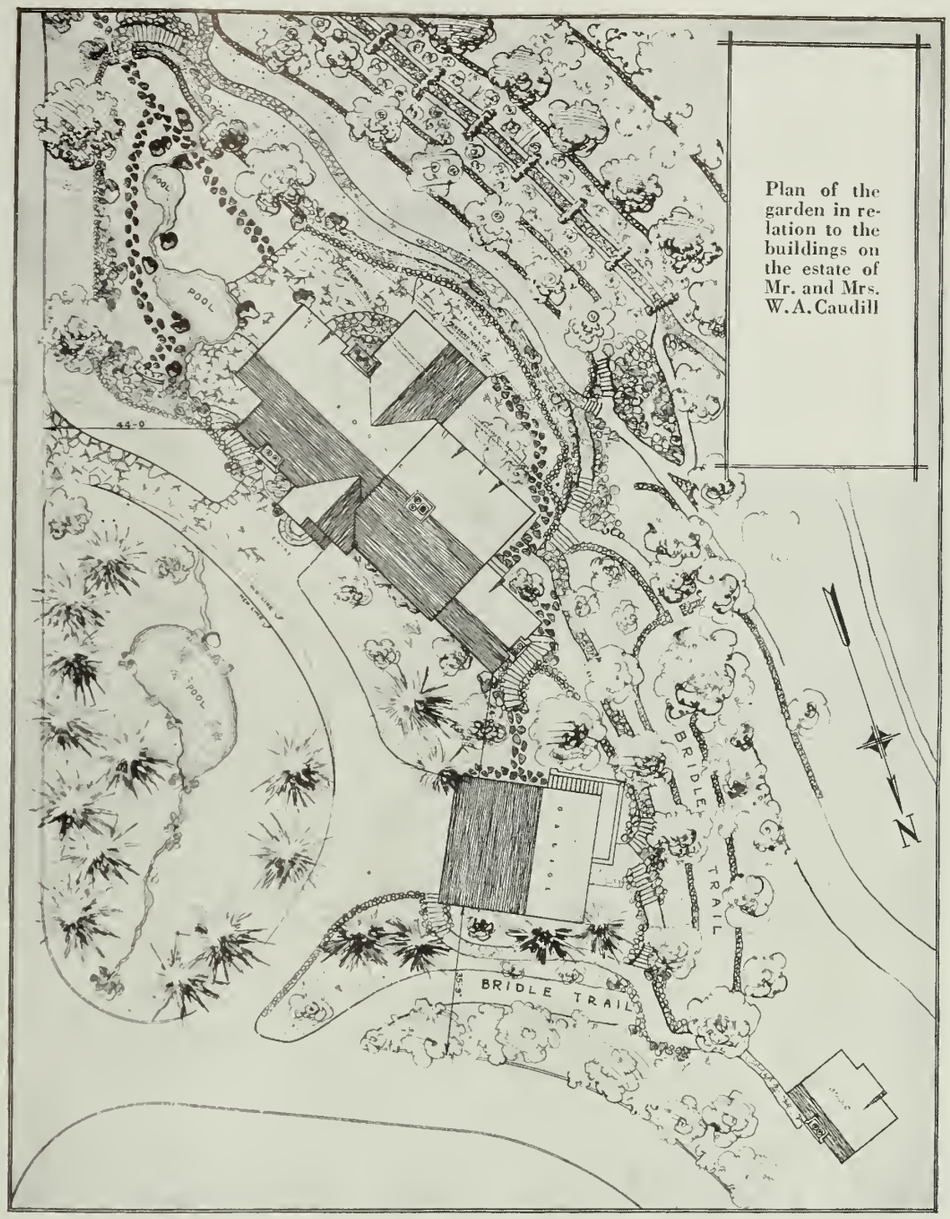
R. E. Ashton Co., Architects — Howard Smith, Landscape Architect



THE front view of the home of Mr. and Mrs. William A. Caudill in Los Angeles. It is charmingly reminiscent of the South of England, in color, material, and form. The planting about it is largely in brilliant green, extremely interesting against the blue-gray stone and the warm stucco. The detail of the home shows the stone chimneys running up above the peaked thatched roof at the side of the front entrance, which is in stone. The half-timber construction is oak. Casement windows are used throughout, opening out under a little thatched eyelid as shown in the illustration to the right. The chimney pots are warm terra cotta

THE interior furnishing and decoration of this house is delightful, not in any one period, but Tudor English and Italian predominating. In the living room, the love seats are Tudor English as are the chairs. The desk is of the Vargueño type. The red lacquer cabinet is old Chinese and the draperies are hand woven woolen fabric in blue green, very warm against the white plaster walls. In the dining room, the furniture is walnut in Italian design and there are hangings in bright colors, while in the library most of the furniture is modern with hand blocked linen used for the upholstery and the hangings. Wanda Haas, Decorator

THIS plan of the landscape gardening about the Caudill house shows the placing of the house, the planting of trees and shrubs and flowers, the pools, the bridle trail and the little studio, isolated from the house itself. The general effect of the garden arrangement is most romantic with its many pathways and multiplicity of trees and flowers



Plan of the garden in relation to the buildings on the estate of Mr. and Mrs. W. A. Caudill

THE entire front façade of the Caudill house, showing the delightful roof as it is lifted over the casement windows, comes to a double peak over the stone entrance. The combination of materials here is unusually interesting—the blue-gray stone, the natural color of the thatch, the warm stucco and the rough brown half timber



Longing for Adventure Comes With the First Touch of Summer

In the Pictures We Are Showing this Month, We Travel from the Forbidden City in Peking to the Serpent Stairway in Old Mexico and We Have a Glimpse of the Royal Spanish Palace, Empty of Royalty, and the Alcazar in Segovia, Fashioned by the Moors in the Eighteenth Century



THREE PHOTOGRAPHS BY PUBLISHERS' PHOTO SERVICE

THE Alcazar, famous Royal Palace in Segovia. This type of palace was built in Spain by the Moors. They are more often in the nature of strongholds than the Florentine palaces. They are always surrounded by high walls and the entrance is through a single gateway

THE Royal Palace in Madrid from which King Alphonso recently fled to France. It is one of the most important buildings in Madrid and is on the site of what was formerly a magnificent Moorish castle, used as a residence by Emperor Charles V. The modern palace was planned by Philip V, and its construction begun in 1738





PHOTO BY EWING GALLOWAY

THE beach at Biarritz, a fashionable watering place at the Basses Pyrenées, France. Napoleon III and the Empress Eugénie made this fascinating place their summer residence and it is still a favorite resort both winter and summer. It is abont five miles sonthwest of Bayonne and is considered one of the best of the numerons bathing beaches along the Riviera



DETAIL of the Serpent Stairway at the Temple of Quetzalcoatl. The barbaric sculptures, such as seen here antedate the Christian era by thousands of years. They were antiquity when the Mayan Indians came into the land of Mexico. Research has shown that two distinct races came and conquered and vanished into oblivion before the advent of the Mayan Indians

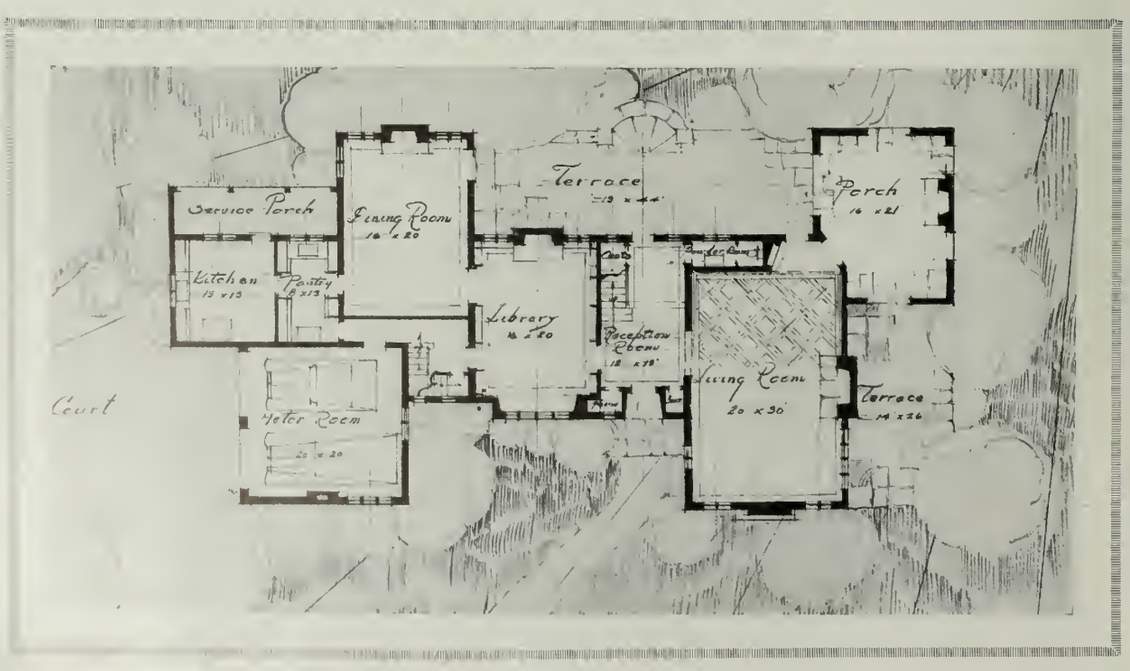


House Reminiscent of the English Cotswold Type

The Owner Conceived the Idea of the House After an Extended Tour Through England. The Model Followed Was from That Fascinating Dreamy Old Town of Chipping Campden

Jerome Robert Cerny, Architect

THE exterior walls are buff semi-dressed stone and slate with a roof of heavy stone in gray, blue purple and black, and a stone trim to the house. The period of decoration throughout is Early English and Elizabethan. The main entrance to the house is through a large reception room with a stone stair and rich iron balustrade



THE floor plan here shows a very interesting arrangement of rooms. The ceilings throughout are wood, plaster and ornamental plaster and windows have steel casements. The fireplaces are carved stone. All the trim and woodwork are rough grain quarter-sawed oak. In the living room, ceiling and paneling are oak and floor Madagascar mahogany



Some Generally Forgotten Paneling Amenities

A Great Variety of Decorative Effects Can Be Obtained by These Methods of Wall Treatment

By HAROLD DONALDSON EBERLEIN

An oak paneled room of 1670. Stiles, rails and fields of panels painted puce colour, with floral devices in harmonizing tones of green, yellow, umber and sienna. From Bramshill Park, Hampshire



SO many chances to create incidents of fascinating interest occur in connection with the paneling of rooms that it is scarcely to be wondered at that people time and again overlook at least *some* of the opportunities within their grasp. And the habit of overlooking opportunities is one that grows readily; it does not take long for this, that or the other pleasant fashion to slip away from both general usage and general recollection, no one can say exactly why. Hence it is that we need to remind ourselves occasionally of certain paneling amenities within the general scope of our decorative heritage that otherwise might become well-nigh forgotten.

In a survey of paneling usages, we cannot do better than first to outline the basic nature of panels and then to trace some of the fundamental principles involved in panel decoration. By its very nature and construction, a panel implies clearly and regularly defined boundaries. It is a space enframed within an enclosure. Likewise, the presence of paneling connotes a deliberate and orderly articulation of the area it covers. And this articulation is commonly symmetrical in its character.

Moreover, the fact of definite articulation of a given wall space invites and carries with it the implication of organised accent or stress at appropriate intervals. It is just at this point that we are apt to overlook a possible and legitimate function of paneling which is likewise definitely a decorative opportunity. Having created a paneled room, we are too often content to let it go at that. The seemly paneling, symmetrically and orderly disposed, appears adequate to give a room the dignity and finish we require; then we are prone to rest on our partial achievement and regard the work as completed when very frequently it is only ready to receive the final accent and rounding out of interest that its composition invites. We ignore the invitation proffered us or else we altogether fail to perceive it.

A well-paneled room, it is true, has a convincing and satisfying quality that enables it to stand alone without the addition of specifically decorative elements. While wood paneling affords a singularly excellent background, it has also a distinct decorative value of its own by no means negligible. This decorative value inherent in the structure and material of paneling a good many people are inclined to regard as the final measure of its capabilities. But it isn't—so it seems to them—sufficient unaided to create *all* the interest and accent demanded by a room and, therefore, they relegate paneling to the status of background merely and place their dependence on movables for the complement of interest and accent. It is perfectly proper, of course, to create interest and accent through the agency of movables, but there are often occasions when it might be much more to the point and

Small 18th Century Venetian anteroom, with curved corner panels having painted decorations carved in relief and larger panels filled with strips of rich silk brocade. Courtesy French & Co.



Living room in a house at Purchase, New York, with panels formed of sepia chiaroscuro, early 19th Century French wallpaper framed by dado, the cornice and the dividing pilasters. Woodwork is painted pale green. Leigh French, Jr., architect

far more effective to do this in the permanent setting, while the movables count purely as incidents.

No matter how admirable the quality of a wood-paneled room, and no matter how rich the effect it imparts, there is always the possibility that a degree of decoration of one sort or another may add just that touch of accent needed to make the fixed composition definitely articulate, to create distinction, in short, to make what was already good better and to make the merits of the paneling count to their fullest value. Colour, pattern and relief—two of them together, or perhaps all three—are the agents from which this enhancement is to be expected.

The existence of a panel form in itself provides a frame which, in turn, suggests or invites the display of some appropriate decorative device to which its well-defined boundaries give completeness, coherence and becoming emphasis. This emphasis of ornament will naturally be distributed as the requirements of the particular occasion demand. There is almost no end to the variety of ways in which suitable embellishment can be carried out.

A peculiarly fascinating example of painted ornament introduced to give completeness and varied interest to an already excellent paneled setting can be studied in an early 18th Century room brought from the south of France near the Spanish border in the Pyrenees. Each of the major panels, on all four sides of the room, bears a painted scene—biblical subject, landscape or historical incident—and further architectural accent is conveyed by similar paintings in the small frieze panel of the chimney-piece and the panels above the doors. The highly diversified interest of such a room speaks quite plainly enough for itself; and yet this abundant diversity is presented in such a uniform manner by means of the regular panel divisions that the composition has complete unity. In a room where there is such ample and varied interest, as well as articulate accent, embodied in the fixed setting, it is easy to see how little dependence need be placed upon movables for the accent and variety indispensable to any well-balanced and completely finished composition. The fixed setting itself is all-sufficient; the movables are agreeable but non-essential incidents.

A scheme of painted panel decoration no less comprehensive can be seen in the room from "Marmion" in Virginia, now preserved in the American Wing of the Metropolitan Museum of Art. Here not only do the major panels display landscapes and conventionalised *motifs* but also the dado panels and the stiles and rails come in for their share of painted enrichment—laurel swags and drops on the dado panels, arabesque scrolls on the stiles and rails. In an early American room such painted decoration had a definite purpose—to make the fixed setting complete in itself and independent of movables, for movables were none too plentiful and not readily obtained, even by the wealthy. Quite apart from this consideration, there was a substantial satisfaction in a room whose fixed decoration was complete in itself and completely consistent, a fact of which "Marmion's" owner was probably fully as conscious as any of us are today. Whether we wish to rid ourselves of dependence upon movables or not, we can scarcely fail to appreciate the genuine worth of unity and consistency in the decorative scheme of a room as evidenced by the two instances just mentioned. Such decoration inevitably makes for simplicity and restraint in the introduction and disposition of movables, and such simplicity and restraint are qualities to be assiduously cultivated. Too often do we suffer from our self-imposed bondage to the tyranny of movables which we lack courage, or resolution, or knowledge to deal firmly with.

Consistency and unity in pictorial paneled decoration are strikingly exemplified by the end wall of a country-house living room where the embellishment and source of interest and accent alike consist of landscape paper—a reproduction in tones of brown of an early 19th Century French paper. The area covered by the pictorial paneling is the one long, unbroken wall space in this room. Without the paneled decoration the wall would have been perfectly decent, but dull and uninteresting;

(Continued on page 74)



Dining room of Warbrook, Eversley, Hampshire. The paneling of this room is marbleized in a manner much in fashion in England in the early part of the 18th Century. Prevailing colour is salmon. Courtesy Wm. B. E. Ranken, Esq.



Living room in apartment of late Kenyon Cox, Esq. Mural decoration in the Baroque manner painted by Allyn Cox. Architectural features and simulated plaster ornaments are also painted



Very fine James I paneled oak room from the Great House, Whitehall, Shrewsbury, England, with moulded plaster ceiling, old brass chandelier, Old English furniture. Chairs are covered in velvet and needlepoint. From Charles of London

Lacquered Screens with High Relief

These Very Modern Screens by Baron Jean Pellenc Have the Finished Perfection of the Orient, though the Patterns Are Obviously of the Western World

Courtesy The Park Avenue Galleries



THE fish panel is mahogany and brown, including the fish and the under-water motifs. These are brought out by a startling outline of white. The effect is unusual, and interesting for both modern and antique rooms



THE "Dogs" screen is in shades of gray, white and black. The background to the horizon is soft gray, the right side of the trees is a deeper gray and the left side of the trees is white. All the foliage is gray and black

Fine Formal Planting on Long Island Estate

PHOTOS BY MATTIE EDWAROS HEWITT

IN the garden about the home of Dr. Preston Pope Satterwhite the trees, the shrubs, the architectural detail, the sculpture in the garden, have all been selected and harmonized in such a manner that this estate has become noted for its intimate charm and dignified beauty. It has the precise form at times of an old French garden and then suddenly one comes upon an intimate corner, most neighborly



LEFT—Detail of the Temple of Venus, which is the ultimate object in view in a space planted with definitely formal outline yet with detail of exceptional charm. The shrubbery around this Temple is English boxwood and evergreens

BELOW—For the planting of this formal garden, showing the little love Temple at the extreme end, boxwood was used in profusion. There are large clumps of wistaria and other shrubs. The long, low pool adds to the extent of the vista





RIGHT—At this end of a fine bit of planting is a rock garden surmounted by a sculptured figure. Then up a flight of wide brick steps is a fountain, the bowl of which is supported by figures of animals. Over the fountain is a great square arch hidden under ancient vines and on either side of the arch are tall, slender cedars. In the foreground leading to the rock garden is the beginning of the series of little pools

BELOW—A succession of long, narrow pools dominates this garden which ends in a pergola planted with wistaria vines. At the right and left are tall cedars from Long Island and in front old English boxwood moved from the South. A fringe of fleurs-de-lis borders these pools and there are marble seats on either side supported by sculptured figures, and large pieces of sculpture are staged in front of the cedars



Art of an Adventurous Century in France

With Disregard of Dogma and Tradition, the Artists of the Eighteenth Century Expressed the Glitter and the Poise of the Age in which They Lived

Illustrations Courtesy Metropolitan Museum of Art

By GUY EDGERTON

WHAT can we, who belong to the Twentieth Century, owe to the Eighteenth? Surely the old régime is buried, and a good thing too. What do we want with its frills and its laces? We are honest folk.

Are we? Well, I suppose in a way we are. We do earn our living, pay our bills, lead, on the whole, respectable lives. But there is a sense in which the Eighteenth Century, for all its seeming insincerity, was more honest than we—more honest, because less afraid.

If one is to understand the Eighteenth Century, one must bear in mind that of all centuries, it is the most courageous. It took nothing for granted. Other civilizations had been based on elaborate foundations of Church and State, dogmatic assertions of fact that might not be questioned. The Eighteenth Century assumed nothing. An assertion was something to be put under a microscope. If there were no flaw in it, it might pass, but for this once only. It must not be allowed to crystallize into a dogma. Not that the mind of the century was in its essence destructive but it had, at its finest, a passion for what it conceived to be truth. It found that the Science of Behaviour was based on a set of assumptions. The great "laws" that were propounded by the philosophers and preachers were not laws at all but deductions from a false premise. With imperturbable courage it examined one by one the current dogmas, put them under a microscope, turned the white light of its Reason upon them, analysed them, traced them back to their source, to the almost forgotten assumption on which they were based, pricked that assumption and brought the fabric clattering about its ears.

But now it must build and here both its strength and its weakness are most clearly shown. For the structure which it erected is the most fragile, the most delicately poised that has ever been devised by man. Rejecting the thought that any action could be, in itself, either good or evil, it took as the sole criterion of the fitness or unfitness of any action in any given case,



Panel painted by Nicolas Lancret in the time of Louis XV, reflecting the gaiety and unreality, which influenced all the Arts



Louis XVI salon from the hotel Gaulin, at Dijon, designed by Jerome Marlet and showing principals of neo classic period

Reason—by which it understood not the intellect merely, but its own impeccable taste.

How fine a distinction is here implied can only be fully appreciated by reading in the history and memoirs of the century. On the one hand there is the court, spectacular, unreal, all glitter and gilt, the shallow mind lost in the maze of its own wit. On the other there are the *grands esprits,* Voltaire, Montesquieu, St. Simon, a group of men as finely anchored in reality as any the world has seen. To study the mind of a Voltaire is to find oneself in an atmosphere so sharp and clear that hypocrisy and self-deception cannot for a moment exist, but are immediately detected. It is like stepping from the penumbra of a modern drawing-room with the lights all shaded into the white glare of an arc-light. These men dissected every act with the precision of a surgeon. Just because they proceeded from no arbitrary assumption of what was fitting and what not, they were able to raise life, the relations of one human being to his fellows, to the rank of a fine art. From the standpoint of our morality, they might turn things topsy-turvy, swing the wheel full circle, write Thou Shalt for Thou Shalt Not and Thou Shalt Not for Thou Shalt—and still, by virtue of the unflinching honesty of their self-criticism, the perfect timing of their judgment, the impeccability of their taste, make their black appear more brilliant than our white. We walk soberly on the ground and still we stumble. They, toeing a measure so intricate that the slightest misstep spells disaster, preserve a perfect equilibrium.

As a man lives, so will be the thing that he makes his art. In the art of the Eighteenth Century every phase of its life is reflected. There are to be found there side by side its gaiety and its sobriety, its frivolity, and its unswerving purpose, its superb disregard of reality and its amazing grasp on fact. It is as though the craftsman, quick to answer every mood of his patron, had been endowed with the gift of divination, knew every stop of the organ and keyed his accompaniment accordingly. But indeed it is more than an accompaniment. In every age, after all, there is an intimate connection between art and life, yet the two remain subtly distinct. No one would claim that Gothic Art reflects accurately the life of the Thirteenth Century or the Renaissance the life of the Sixteenth. The first is removed from the common life of the age by an immense spiritual ideal, the second holds up before men's eyes an ideal of formal perfection. But in the Eighteenth Century no such barrier exists. No ideal is interposed between art and life. The stage is so indissolubly linked with the drama that is played upon it that one can scarcely tell where drama ends and décor begins.

I am thinking now of that phase of the century before the dawning advent of classicism brought art back to the comfortable sanity of the vertical. In those mad years during the middle of the century there was no such thing as a vertical, scarcely a straight line anywhere. Look at a picture by Watteau. How the outline of his figures flows in and out, turns upon itself, remains for a moment poised, then curves inward, falling gently to complete the ellipse. You will scarcely find, in all of Watteau's painting a single figure that stands upright. All are bending, curving, swaying. Two by two they go and their bodies, that scarcely touch, yet are locked in a delicate interplay of line answering line. Intently their bodies speak one to the other, yet there is no strain. They are absorbed in a dance and their bodies move to a rhythm that is its own repose, a rhythm that has no accent, no division into bars of three beats answering three, but hovers about a delicate, yet unerring counter-poise.

But painting, you will say, is a law unto itself, can afford to laugh at the force of gravity, the tyranny of vertical and horizontal. Not so the sober arts, the arts that serve man more nearly. Can you hoodwink architecture so or rob furniture of its sturdy vertical?

The artists of the Eighteenth Century could and did. Architecture, alas, was stubborn. This infernal monotony of piling stone upon stone, always in a straight line, upwards. So also furniture must follow certain fixed rules.



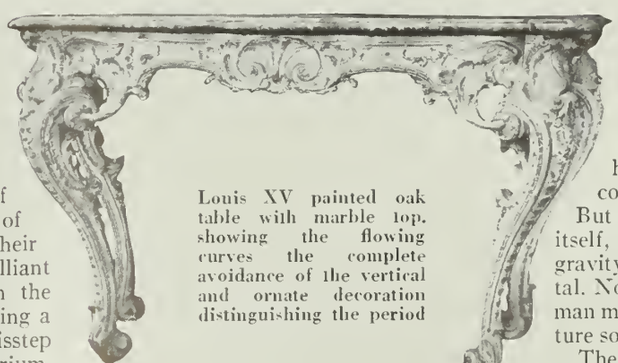
The triumph of the classical ideal under Louis XVI is shown in this bedroom by Jerome Marlet, from Caulin

Chair legs took the form of slender fluted columns and the backs were often shield shaped in the graceful Louis XVI period



Even small objects of decoration, such as chairs, were architectural in design with return of classical ideals





Louis XV painted oak table with marble top, showing the flowing curves the complete avoidance of the vertical and ornate decoration distinguishing the period

BIBLIOTECA PUBLICA



Italian Villa Overlooking Inland Sea

Lacking Elaborate Detail, Characteristic of Roman Precedent, the House of Mr. Melville N. Rothschild at Glencoe, Illinois, is both True to Type and Simple

Architect,
Earl H. Reed

THROUGH a fine cedarhedgethefront entrance of the Rothschild house is seen in interesting classic outline. There is more of the feeling of Florentine pastoral rusticity in this home than the Roman formality of larger palaces. The house is of dove gray stucco and roof tiles in warm purples, tans, grays and browns



Decorator,
Milton H. Blum

THIS fine antique mantel-piece, the standing candelabra, the furniture and the hearth irons in this room are all old pieces from Italy. The suspended lighting fixture is modern Italian metal work. The draperies in this room are Italian brocade of salmon and tan, and there is an old Spanish rug covering the floor



THE landscaping around the Rothschild house is treated very broadly and simply. The unique topography of the country is taken every advantage of and the house is most delightfully located, with the lake on one side and a picturesque ravine on the other. There are plenty of fine shade trees



THE living porch gives onto a bower of foliage. The Spanish rug in this room has deep blue and terra cotta tones, and a vibrant green is in the Italian hangings. The lighting fixture is modern Italian wrought-iron, very fine in design, and the furnishings are antiques, also of Italian origin

Broadway To Date

The Fumbling, Flattering and Flaying that Goes on in this Realm of Musical Comedy—Reviews of the Drama Also

By BENJAMIN DeCASSERES

Let us have wine and women, mirth and laughter—
Sermons and soda-water the day after.
—*Don Juan.*

MUSICAL comedy is the age—it is of the age. It is the Spirit of the Age.

Because? Because it is an epitome; because it is fast; because it is furious; because it is slightly lascivious; because it is changing, and because it takes our minds off of stocks and bonds, income-tax blanks and the peace-liars at Geneva.

Nonsense! Let's have more of it. Nonsense is bombilating, stimulating, levitating and causes the little devilkins of satire and irony to dance and somersault on the wax dancing-floor of our Seriousness.

Musical comedy is a new form of near-genius in the world.

Let us call it Creative Nonsense.

It was born of the ancient opera bouffe and comic opera. Then disintegration began, as it begins in all things mundane. The fragments united with the old Variety show, whose beginnings were Humpty-Dumpty and Pantaloon-Harlequin. And presto!—the Musical Comedy came into the world.



Ginger Rogers, the charming star of the Gershwin musical comedy, "Girl Crazy," a western drama which is playing at the Alvin Theatre

This form of Creative Nonsense satirizes, pulverizes, mimics and mocks at everything—*Hoop-la!* It turns the socks and gloves of human conformity inside out—*Hoop-la!*

There is a divinity called Nonsense which may, after all, shape our end. Maybe Musical Comedy is of the Upper Spheres, and Noel Coward, Ethel Waters, Ginger Rogers, Willie Howard, Clifton Webb, Fred Allen, John Sheehan and the interminable rest of the merryandrews and peeplegs are the crown of evolution and the earthly shadows of something Higher!—*Hoop-la!*—and also applesauce and haywire, *mes enfants!*



Madge Kennedy, co-starring with Otto Kruger in Noel Coward's comedy, "Private Lives," at the Times Square Theatre



Harriette Lake who is playing in the musical comedy, "America's Sweetheart," now running at the Broadhurst Theatre



Alice Brady who starred recently in DuBose Heyward's play, "Brass Ankle," a race-problem drama at the Masque Theatre



Beatrice Lillie who has opened in a new musical review, the "Third Little Show," playing at the Music Box Theatre

The past season has been rich in some of this nonsense-stuff. The latest of this brood and breed will be found in the reviews which follow.

Taking a rapid swing on the heel of my thought and whirling around thrice, I recall many evenings of hilarious titillation during the last season.

There's Howard Dietz's major opus, "Three's a Crowd." This has been awarded—until the advent of Lew Leslie's "Rhapsody in Black"—the Gold Medal. But comparisons, to me, are always odoriferous and absolutely unmetaphysical. "Three's a Crowd" has smash, smartness, keenness of wit, all of which you'd expect from a man—naturally!—of Mr. Dietz's quizzical, comical outlook on life.

"Girl Crazy" is the most picturesque of the nonsense brood. Laid in the West before Volstead deadened it, it crackles and lilts and raises some Original Sin capers. "Girl Crazy" is chortling frenzy *à l'Americaine.*

Take "America's Sweetheart." This is musical comedy doing its satiric best to slam our motion-picture industry. These slams are not much more serious than Hollywood itself. But—I've forgotten!—the musical comedy is not even supposed to be serious even when it "means business." There's a steady hail of giggles in "America's Sweetheart"—and the girlies? But why should I grow sentimental in the good old summertime? It isn't being done any more. Neck 'em and leave 'em! "The Wonder Bar" is an oddity. It is a sea of nonsense entirely surrounded, topped and bottomed by Al Jolson. Jolson is an artist in nonsense. He can compel laughter of the most explosive kind and then pull a subtle tear when he has a mind to.

I have pleasant memories of "Nina Rosa"—a kaleidoscope of bandits, flashing knives and white teeth with long and loud Spanish coises coming from them.

These, with those noted below, are all the musical comedies of the entire season—with the little gem, all in a class by itself, "Meet My Sister"—that made an impression on me. I did not like "The New Yorkers" at all—except for the magical Hope Williams.

The great number of musical comedies that flop show that the public has its tastes in nonsense as in everything else. It is very quick to discern real wit from fake. Every musical comedy that survives does so because of the cast and the lines.

In a word, the World of Hoop-la! has its ideals as well

(Continued on page 82)

Wrought Lead Grilles of Decorative Design

These Interestingly Planned Windows and Doors for Homes and Public Buildings Show Fresh Patterns and Delicate Technique. Designed by G. Owen Bonawit



A window in wrought lead with a modernized Gothic pattern. It is for a mausoleum, as the design would indicate. The border combines conventionalized fruit and flower motifs in a pleasing pattern



THIS elaborately designed wrought lead door was made for a country house in Essex Fells. The decorative border around the figure shows a suggestion of Gothic feeling



PART of a series of windows of wrought lead combined with white lead for the Sterling Memorial Library at Yale University. James Gamble Rogers was the architect



Alexander & Strong, Landscape Architects

The New Country Club In Shagrin Valley

This Beautiful Colonial Building Is Just out of Cleveland and Is Already Famous for Its Golf Course and Comfortable Club Arrangements

Philip Small, Architect

Rorrimer Brooks Studios, Decorators

A CURVING driveway leads up to the magnificent Colonial portico. The effect as one approaches is that of a stately Southern mansion, a feeling which is carried out in the entrance hall and lounging rooms

THE Pine Room has the walls covered with knotted pine. Clustered around the fireplace are lounging chairs and love seats. There are old sport prints on the panels and oak floors are covered with old hooked rugs





A GLIMPSE of the great hallway and lounge, beyond which we see the Washington Room. Here everything, even to small details, is done in pure Colonial. This room can easily be converted into a spacious ballroom

THE grill is one of the most attractive rooms in the new Country Club, with its simple pine tables, comfortable Windsor chairs, richly beamed ceiling and great stone fireplace. The walls are finished with pine





Left—This wrought iron weathervane is a remarkable Gothic type, shaped as a composite animal, head crested with a cock's comb and the waterfowl body flanked by wings of archaic design. French 15th or 16th Century



Right—Enchanting polychromed statuette of a cock, Greco-Roman, about 100 B.C. Exceptionally good votive cock, nearly perfect except for missing legs. Much of the old color still remains



Courtesy American Art Association—Anderson Galleries, Inc.

Right—Three moulded glass objects forming cock, cat and pig, of the French 19th Century. The cock is in the form of a decanter, tail forming handle and head of silvered metal. Base inscribed "Je chante clair." Pig and cat are in the form of glass bonbonnières with their heads tôle de fer covers

The Proud Position of the Cock in Antique Art. From the Collection of Karl Freund



Left—Carved and polychromed wood figure of a cock, early 18th Century French. This vane stands in a proud posture with one leg uplifted and the other resting securely on an orb. The tail feathers are of tôle de fer



Right—A very important weathercock and vane of heroic size, model 18th Century French. This most realistic model is of tôle de fer, shaped in bold relief and placed on an orb. Considerable trace of the original polychrome treatment still remains

Bachelor's Suite Done in Modernistic Fashion

This New York Apartment Combines Wealth of Color, Interesting Form, Practical Detail

Decorated by LEE SIMONSON



PHOTOGRAPHS BY AMEMYA

CALIFORNIA rosewood panels form the living room wall with bands of German silver. All the doors seem an essential part of the wall. The piano, designed by Mr. Simonson, is beautiful dark wood inlay with curious construction of the pedals. The chairs are steel framed, covered with a rich brocade in maize and brown

THE draperies are of green, terra cotta and brown. A steel framed table has a glass top over a robin's-egg blue surface. The lamp here is particularly interesting, of steel and glass, with steel shade, the light flooding one object brilliantly. A carpet of deep bottle green covers the floor of this room in the Hotel Delmonico





A Little Guest House in Norman French Fashion

This Charming "Occasional House" in Santa Monica Is Built of Brick and Stone with Hand-split Shakes for the Picturesque Roof

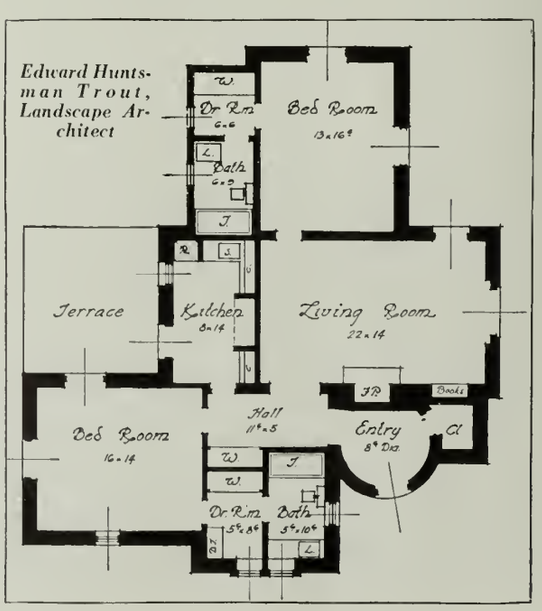
Marshall P. Wilkinson, Architect. Bullock's, Decorator



Detail of the entrance of the Winnett guest house with dove cote in the upper part of the tower. The roof comes almost to the ground meeting the hollyhocks

Side view of the guest house of P. G. Winnett in Santa Monica showing in detail the charming roof line and interesting use of both brick and stone in the walls

Floor plan of the Winnett guest house showing an interesting arrangement on one floor, including living room, two bedrooms, kitchen service portion and rear terrace





The large living room is fashioned in knotty pine, oiled and waxed, with a ceiling of trussed boards supported on heavy beams with carved finials. The furniture is exceedingly comfortable with an old Provençal French sideboard, a capacious sofa and large, split brick fireplace



In the inside of this little guest house, the brown wood trim is painted and weathered, the walls are stuccoed, with tile flooring and chintz draperies make the bedroom charmingly colorful and cozy



The bathroom is very simple but exceedingly comfortable with a floor and dado of tiles. There is a hint of French Provençal in the woodwork and there are delightful little ruffled curtains at the windows



A Famous and Historic Coffee Set

Ordered by Napoleon as a Gift to the Italian Court to Commemorate the Birth of His Son. This Sevres Set Was Presented, Ironically Enough, by Eugene Beauharnais

By ALICE ROBERTS ROLLINS

AMONG the antiquarians many are interested in the subject of ceramics. And with good reason too! As a handicraft it is one of the oldest of the arts, vessels in some crude form having been made far back in history to hold the parched grain or precious water carried from the river. It is a long road from this early pottery to the beautifully molded and decorated porcelain as we know it today. A road that is replete with romance all the way and repays with good interest those who travel it.

There is something particularly fascinating about a frail bit of china, fashioned in beautiful form and decorated in elaborate design, which has been preserved over the century mark. Its fragility appeals to one, because a thing so breakable has been able to survive the years, and its form and beauty of coloring appeal to one, as representing the handiwork of some artist long since gone. There is an intimacy about china that is most appealing in another way. Perhaps it is because it is so associated with our daily living, and in handling a dainty cup and saucer of the past, we pause a moment to think of the others who have used it and wonder about their lives.

Of the many manufactories of chinaware perhaps none has had a history more replete with romance than the Sevres factory. Manufactured at a period in the history of France when the luxurious arts flourished with great lavishness, and given special prestige through the King's ownership, it reached a development that bordered on the fantastic. Something of this we find in the enameled and painted detached flowers and in the inlay of woodwork with china which had a great vogue at the time. Although this extravagance of taste was fostered by the King and his Court, many felt these products detracted from the grace of the true use of china. A sentiment that later on was to be one of the contributing causes of its decline.

To the credit of the Sevres factory, however, are many fine examples, exquisite in beauty of workmanship and decoration. Many of these have been preserved in Museums and private collections, for the Sevres products have always held a high place with collectors.

The finest examples of Sevres were made during the last half of the 18th century. Floral ornaments upon colored grounds being, perhaps, most familiar, in such shades as turquoise or bleu celeste, a pink or du Barry, jonquil and apple green. There was also produced medallions of white cameo-biscuit of busts and figures on a blue ground in imitation of Wedgwood's jasper ware, and the gem incrusted pieces of porcelain have been the wonder and admiration of the many lovers of this ware. The writer's family having one such piece: a bleu du Roig mug with three beautifully painted portraits of Louis VI, Marie Antoinette and the Dauphin. Each portrait is surrounded by a dull gold frame incrusted with small turquoises.

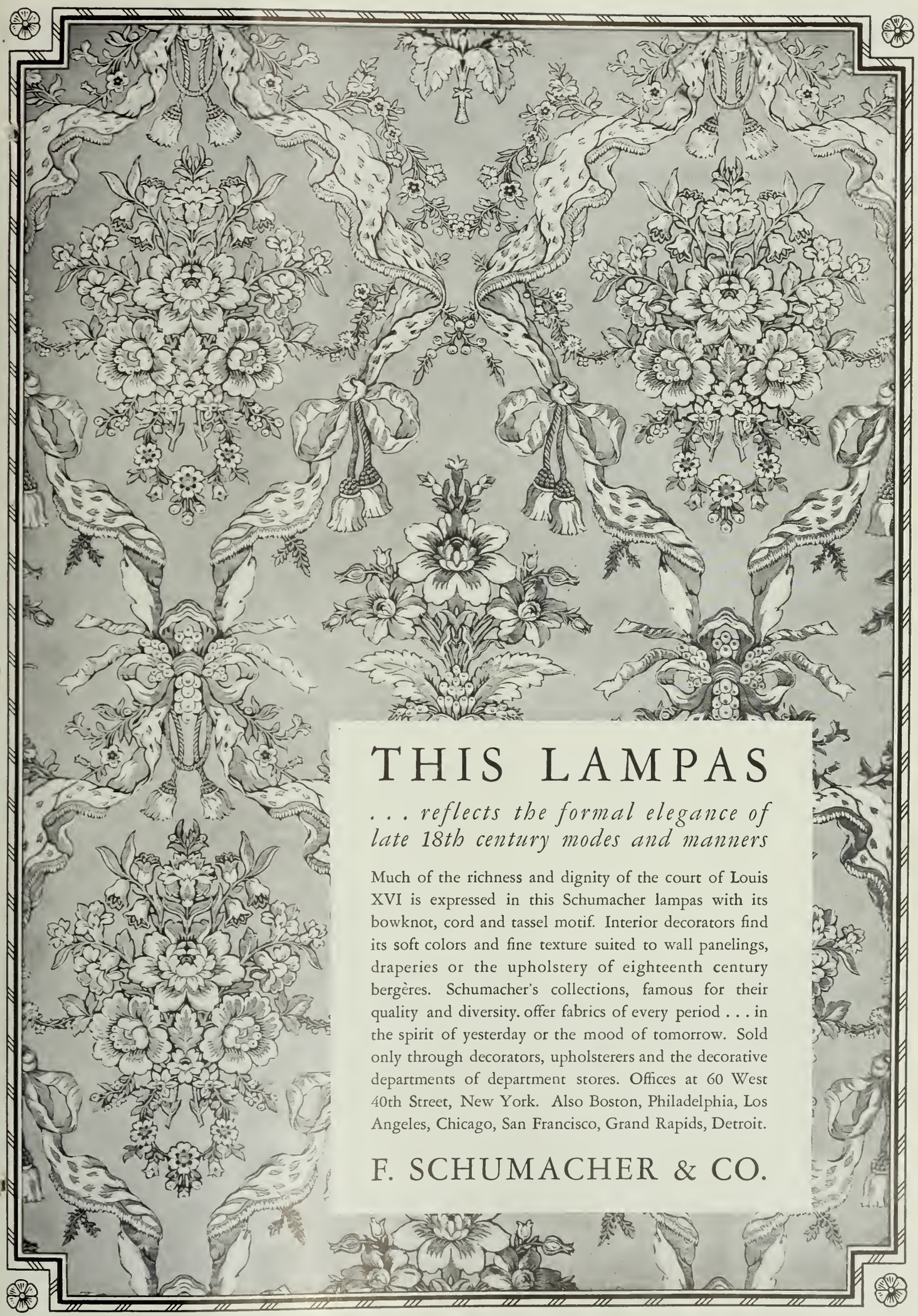
The great patronesses were Madame de Pompadour and later Madame du Barry, who were extensive buyers of the product. It was the Marquise de Pompadour who, in order to provide something out of the ordinary for the pleasure of the King, received him one day at her apartment in what at one end of the room appeared to be a hot-house of flowers. Altho outside was severe winter weather, inside all was warmth and brightness, with flowers blooming and the air filled with their sweet scents. But it was a make-believe Nature for all the flowers—roses, lilies, pinks, the stalks and leaves of the plants were all of porcelain and their fragrance but the essence extracted perfume.

The famous table service made for the Empress Catherine II of Russia is perhaps of greatest interest. It consisted of 744 pieces and the cost today would be close to two hundred thousand dollars. A description of a plate is as follows: a turquoise ground with the letter E in the center formed of minute flowers and the Roman numeral II interlaced and surmounted by an imperial crown enclosed by two branches, one of palm, one of laurel; the turquoise border has cameo medallions of portraits and antique gems on a jasper ground, and two narrow borders of white with flowers and gilding, the whole covered with gold ornamentation. The marks of all the artists engaged are on the back of the plate and it is dated 1777. One hundred and sixty pieces were carried away during a fire at the palace and were brought to England where they came into the hands of different collectors. At a sale at Christie's in 1895, some of these plates sold for $800 each.

Through the courtesy of Mrs. K. B. Cannon, of Hollywood, California, we have secured a photograph and the history of a coffee set of Sevres, which she purchased in Paris many years ago from Baron Burgoyne, who was a god-son of the Empress Eugenie.

This coffee set is presumed to have been a special order given by Napoleon I for the Italian Court, as at that time (1811) Napoleon's step-son, Eugene Beauharnais, was Viceroy of Naples and this was a gift to commemorate the birth of Napoleon's son. The date and the facts of the set are recorded at the Sevres factory near St. Cloud, France. It is a fine product of the epoch 1811-12 and each piece bears the Sevres mark.

The service consists of cafetiere, milk pitcher, sugar bowl, and two cups and saucers. The ground color is a beautiful palm green. On each piece is exquisitely painted a medallion in sepia of portraits of noted Italian writers in the Ufizzi Gallery at Florence: Dante, Tasso, Alfiere, etc. The medallions are the work of Didier, a noted artist of that period. The arabesque gilding was done by Boullet, another famous ceramic artist. The delicate and artistic cup handles so typical of the Sevres work, are gilded bronze. Originally a spray of laurel leaves decorated the coffee-pot handle. A remnant remains on it now. The bronze gold associated excellently with the soft green body and the charmingly dignified classical figure painting.



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The Garden in July

This Month One is Busy Seeing that all the Plants Are Kept Healthy and Strong and All Kinds of Work Accomplished for the Beauty of the Garden Next Year

By G. A. STEVENS

OF the gardener in July, one might paraphrase Macbeth by saying: After *spring's* fitful fever he sleeps well. Certainly, if the weather permits easy slumber, the gardener has no cares to disturb it. Even the noisier birds are mercifully silent except the shrill whistling of the wrens which should be everlastingly barred from paradise, or eternity will be ruined.

Candidly, there is much too much sentimentality wasted by good people on birds. Gardeners cannot afford to waste time studying them, fascinating as their lives may be; and in some cases, they may be a nuisance and a torment to him.

I have just been examining a plant of the rare and lovely Lewisia tweedyi which, early this month, showed three promising buds. Day by day, I have gone to the spot in the rock garden where the Lewisia has falteringly prospered for three long years. I have gloated over those buds, I have talked about them to friends, and organized pilgrimages to see them when they open, I have engaged a photographer to fix their forms for me for all time—all to no purpose. A robin nipped them off, I saw him do it; and if any rock smaller than my head had been near by, there would be one less pest to contend with.

Catbirds and robins besiege the damp spots in the garden, tearing up moss carefully laid as a carpet for rare woodland plants, scuffling leaves, dirt, and sticks into the little pools, and breaking down the young shoots of Cypripediums and Trilliums. These are the worst offenders. Grackles and starlings make an endless chatter, but they do little harm; and we hope they do some good. Some one has said that the starlings eat Japanese Beetles. If that is so, I would willingly exchange the robin and catbird population, two for one, for starlings.

But when the hot days of July come, the fury of the birds is abated; their first broods have hatched, fledged, and flown; they become staid and solitary, or else engage in a furtive second marriage, and rear their young in comparative leisure and quiet.

The violent energy of May and June is spent. By far the majority of species which bloom in gardens have come and gone, or are going. By the first of the

(Continued on page 86)

Above, left—Easiest of all Lilies to grow, and varying greatly in coloring and sculpturing of its classic flowers, the Regal Lily offers unlimited opportunities to amateur seed collectors

Above, right — The noble race of Iris reaches the climax of its sumptuousness in the blooming of the gorgeous Japanese Iris in July, with long stems and broad and beardless petals

Below — No garden is quite complete without a delphinium border. Here the luxuriant double flowered spikes are in a glorious range of blue and pink tones, as well as mauve



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WHEN Zona Gale speaks of her garden she quotes Charlotte Perkins Gilman, "I am a democrat, but I do like a walled garden." And here, she has a wall fountain, an old Russian olive tree and a corner of rhododendrons. The room itself is paneled to the ceiling in quartered oak, giving one the sense of an old Tudor room. The floor is Bethlehem tile in rose and black. All the doors and windows are leaded glass. The fireplace is Bedford stone, with linenfold paneling above

Fascinating Home of a Famous Novelist

Out in Portage, Wisconsin, Zona Gale Has Created this Delightful Workshop which Looks out Over a Walled Garden and Here She Writes Her Romances of Village Folk

PHOTOGRAPHS COURTESY ALFRED A. KNOPF

YOU enter the study of Mrs. William L. Breese, (Zona Gale) through a delightful anteroom with a beamed ceiling. And up the little stairway with the wrought-iron railing you pass into the walled garden. The curtains in this room are of green and gold damask from France, which is like leaves with the sun on them outside the window. The davenport is in blue damask, the rugs are Saraks and the table and three of the chairs are well over a hundred years old



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Furnishings by Erskine-Danforth Co. *Simons, Brittain & English, Architects*

Directors' Office of the Ohio State Savings Association Building at Columbus. The desks in this office are influenced by the substantial English furniture of the time of William and Mary. The chairs are modeled from the same period and are upholstered in a heavy green suède. The floor is marble and curtains silk

Cass Gilbert, Architect
W. & J. Sloane, Decorators

PHOTOGRAPH BY LUCY LAMAR



Office of Darwin P. Kingsley, Chairman of The Board of Directors, New York Life Insurance Company. The adaptation of 18th Century detail is quite perfect. The boiserie is of English oak. The floor is of wide teak planks of random widths and the large rug is Oriental. The upholstery is leather and needlepoint



THE MAIN HALL AS YOU ENTER PHILIP L. SMALL INC., ARCHITECTS

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The RORIMER-BROOKS Studios

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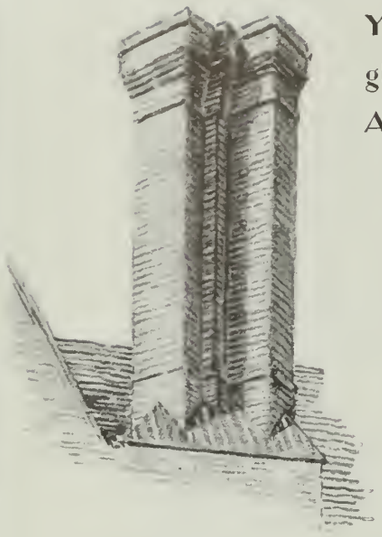
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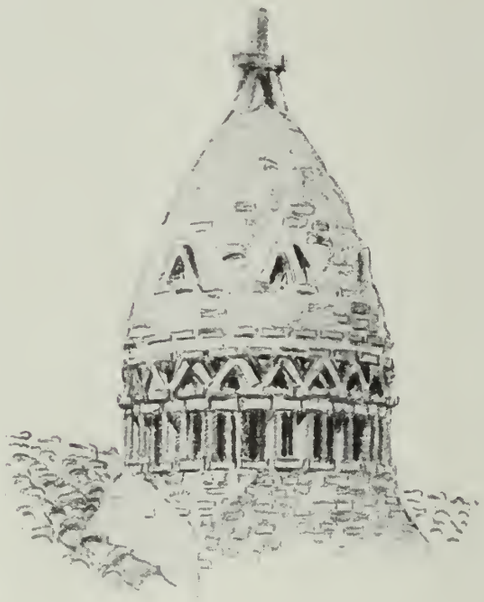
Chimneys of Old Europe

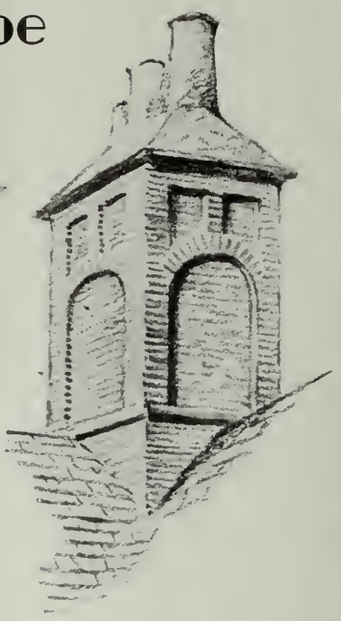
You May Select a Chimney from Rural England, or Tuscany, Old Spain or Italy, According to the Period of Your New Home

Second of a Series of Architectural Drawings by Willard H. Bond, Jr.



Above—A chimney group from a home in Surrey. These are made of brick and show very slight Tudor influence

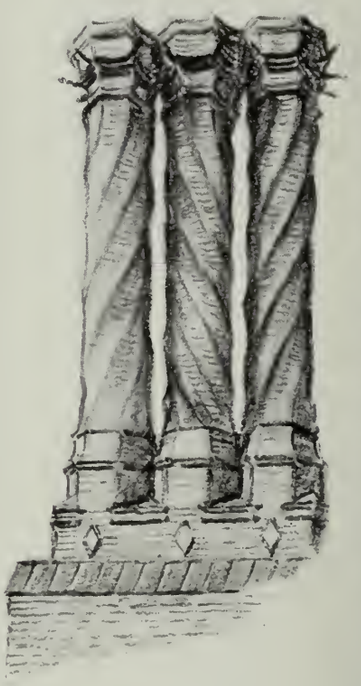






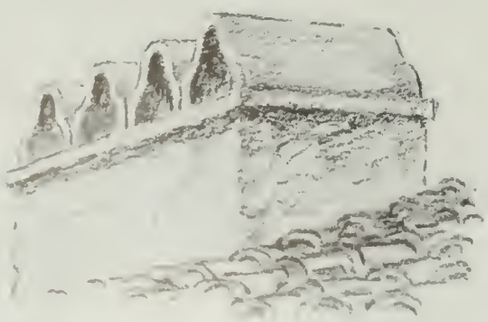
Above—A rural Spanish chimney with arched openings. Made of stucco with a random-laid picturesque tile roof

Above, right—Chimneys from an old home in Berkshire, of brick with terra-cotta pots set in grey cement—the Tudor period



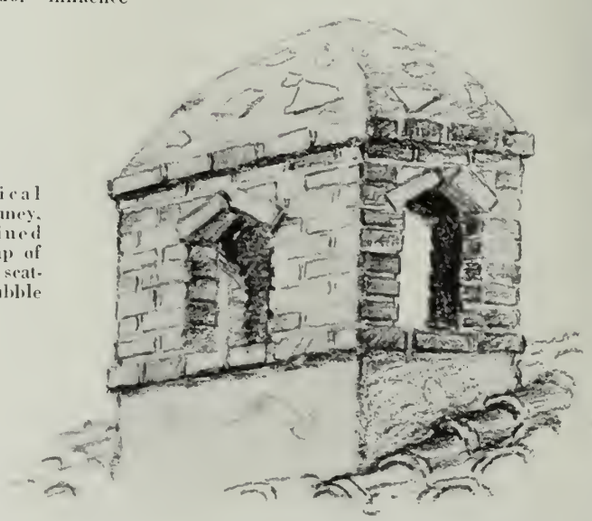
Above—One of several examples of Saracenic chimneys still existing in rural Spain, of brick with plentiful use of rough cement

Right—Group of three fluted all brick chimneys which show a revival of the Gothic inspiration with strong Tudor influence



Above—A typical example of a rural Italian chimney of stucco with pottery tops, having wide arched openings

Right—Typical Tuscany chimney, stucco combined with brick—cap of mortar with a scattering of rubble





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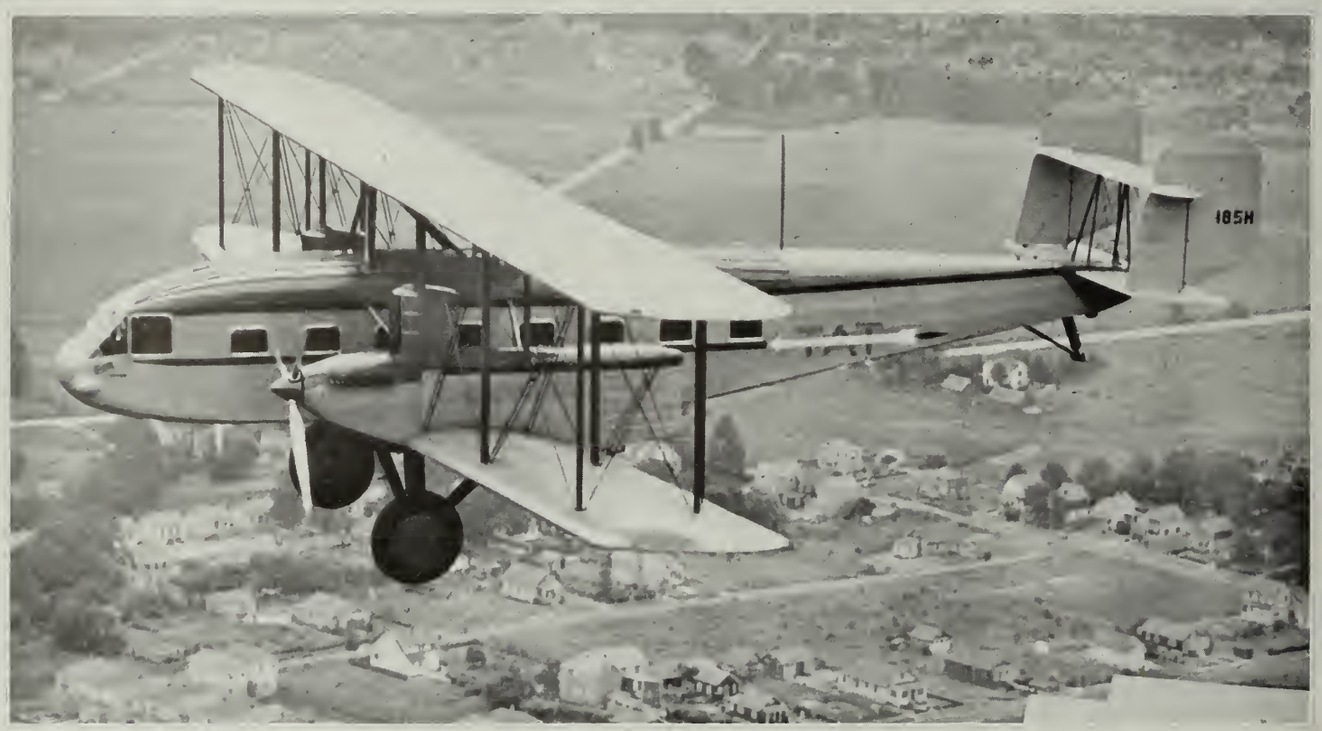
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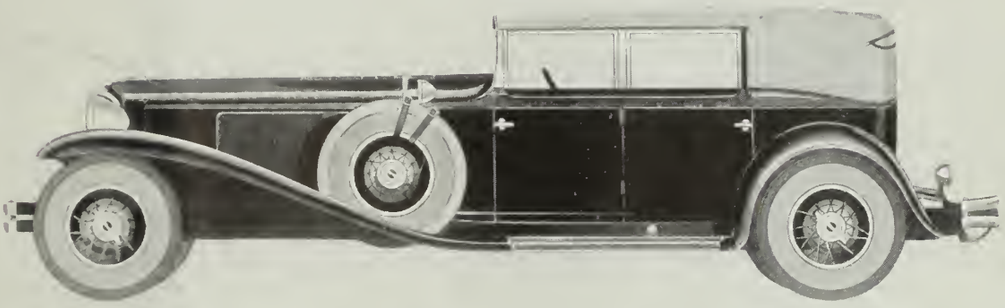
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Scene from Early Victorian days portrayed on a continuous strip around a band-box that is now regarded as a museum piece

The Band-Box Gay of Great-Grandmother's Day

Hat Boxes that Bring Us Visions of Quaint Houses, Lovely Gardens, Romantic Episodes of a Long Past Generation

By WALTER A. DYER

THE way old attics have been explored and re-explored, it would seem unlikely that they would be able to yield anything more that might be dignified by the name of antique, yet it may be worth while to look again. Somewhere under the eaves, behind the trunks, isn't there an old pasteboard band-box? If so, drag it out, dust it off reverently, examine the floral or pictorial covering, and see if it anywhere bears the maker's name. It is quite possible that it may be something of value after all.

Of course it won't be a seventeenth-century band-box. Those were relatively small and inconspicuous affairs, designed to hold the Jacobean gentleman's bands. Those bands, be it known, were linen neck-pieces which, as early as 1630, began to supersede the big starched ruffs of Elizabeth's day. Hence the name band-box. Bands went gradually out of fashion, and collars began to be worn early in the nineteenth century, but the band-box remained.

The newer band-box, however, was no longer a gentleman's receptacle, for the ladies had taken it over, enlarged it, and made it much gayer, though occasionally one finds a decorated hat-box that was a part of the equipment of the post-Revolutionary dandy. It is this later feminine band-box that has aroused the interest of antiquarians and collectors of Americana.

The interest in band-boxes, from the collector's point of view, lies largely in the variety of their shapes and sizes, and particularly in their decorations, and in the fact that they were the products of a distinct industry. They represent, too, a not unimportant feature of the family life and the fashions of a past generation. More often than not they were huge affairs in which fashionable women carried or stored their poke bonnets, calashes, quilted pumpkin hoods, muskmelon hoods, leghorns, Gainsboroughs, caps, wigs, and muffs.



A 19th Century version of a love scene between Actaeon and Artemis decorating the sides of a band-box of artistic merit

They became increasingly popular in this country up to the middle of the last century. During the 'Thirties and 'Forties they were in almost universal use, and it is the band-box of that period that is most frequently to be seen in collections today. They attained a wide vogue for traveling, and their gay appearance added much to the impressiveness of great-grandmother's arrival or departure. Journeys in those days were taken chiefly on horseback, or by stage-coach or canal boat, and under these conditions a flock of light, flowered boxes was easier to manage than a trunk or chest. The belle of 1830 often used a small deerskin trunk, but she needed also a pile of band-boxes whenever she set out on a journey, not only for her head-gear but also for her kerchiefs, gowns, and stays. One woman, dressed in hoop-skirts, surrounded by her gay impedimenta, must have made a fairly good load for an ordinary coach.

These band-boxes were usually cylindrical or oval in shape but varied widely in proportions. In size they ranged from that of a two-quart measure to more than a bushel. Most of those made in the 'Thirties were constructed of thin wood, covered with paper, and were remarkably strong as well as light. Later they were more often made of cardboard, sewed together with stout linen thread. Hannah Davis, a famous band-box maker, tacked cardboard sides to wooden tops and bottoms.

They were sometimes covered with old-fashioned wall paper, but more often the covering was specially made for the purpose —a paper thinner than wall paper, hand printed from wood blocks in pleasing earth and vegetable colors. Most of the patterns required four or five impressions. The boxes were lined sometimes with thin, unfigured

(Continued on page 85)



Right—In more serious vein is a band-box carrying a detailed presentation of the Deaf and Dumb Asylum of Victorian New York, with a landscape view of it on the cover

PHOTOGRAPHS COURTESY METROPOLITAN MUSEUM OF ART



Below—Band-boxes showing a rural scene, conventional wall paper, and an old-fashioned idea of flapper coquetry. Photographs courtesy of the Metropolitan Museum of Art

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Some Generally Forgotten Paneling Amenities

(Continued from page 44)



Pergolesi room, taken from the house of the Marquess of Anglesea, at Rugeley, now demolished. Panels of the walls and ceiling were painted by Pergolesi on heavy paper backed on canvas. Plain plaster walls of the room are pea-green. Arabesque panels that supply the decorative emphasis and permanent decoration of the room are painted in a variety of colours. Arabesque decorations also fill the panels of the shutters. Courtesy Schmitt Brothers

compared with the other three walls —relieved and articulated by windows, doors and fireplace—it needed some distinctive feature to create interest and give a degree of accent that would afford balance and importance commensurate with the character of the other three walls. Here, the panels are formed by architectural members, the dado, pilasters and cornice serving as the boundaries.

Paper alone on a flat wall surface can perform the same functions of giving interest, accent and balance by the distribution of the panel divisions and the arrangement of the subjects they contain. An illuminating instance of such treatment can be seen in the upper hallway of an old Gloucestershire house whose walls are hung with 18th Century painted paper executed by the famous Jackson of Battersea. The chief accent is given by the panels containing views of Classic ruins; the other panels are subsidiary. Paint on a flat wall surface can equally well effect the same end of paneled articulation, accent and decisive interest. One could ask no more convincing demonstration of this than the living room painted by Allyn Cox in the Baroque manner. Even the seeming plaster mouldings and the oval niches containing vases are adroitly executed by the brush on an absolutely flat surface.

The value of decorated panels to give appropriate accent and balance as well as to afford suitable centres of interest in a coherent scheme of fixed decoration is fascinatingly exemplified in an oval room which Robert Adam designed for the Marquess of Anglesea. The plain wall surfaces of the room are painted pea-green; in sharp contrast with the plain walls—and gaining force by the contrast—are square panels painted with arabesques and Classic figures by Pergolesi and set above the fireplace and at the two ends of the room. The oval applied mirrors and panels are subsidiary and support the major decorative panels which are carried out in a variety of colours on a pale pink ground. The ceiling is elaborately decorated in applied painted panels corresponding in style to the wall panels. This type of embellishment, unfortunately, is one of the paneling amenities too often overlooked.

No one knew better than Robert Adam how much interest and character could be imparted to a room with plain walls by the use of wisely placed panel decoration, even when the panels were exceedingly small and left most of the wall area devoid of any embellishment or feature of any kind. The austerity of the plain wall area, indeed, acted as a foil and threw the empaneled decoration into sharper relief than could have been the case had there been other incidents to divert the eye. Thus, the accent was strengthened as well as the interest focussed. When panel decoration was used in this manner it became of supreme importance to determine the placing and distribution of the panels with the utmost care. Some of the modern decoration in which long, narrow horizontal panels have been used in this way is highly successful, and it is gratifying to see revivals of this old paneling amenity employed with telling effect.

Colour and pattern empaneled can likewise be highly effective through the medium of needlework or tapestry. During the 18th Century and, indeed, earlier it was a not uncommon practice in France to empanel tapestry in the *boiserie* that lined the walls of the better rooms. The tapestry was confined within the mouldings that edged the panels, and these panels displayed the diversity of shaping customary in the fore part of Louis XV's reign and the period of the Regency preceding it. In England, certainly as far back as the early decades of the 17th Century and, in all likelihood, considerably earlier, panels of needlework wrought with Biblical subjects and incidents drawn from secular history were enframed within the stiles and rails of oak-paneled rooms, the needlework panels often extending over the area that would be occupied by three or four of the small oak panels. Towards the end of the 17th Century, when large panels had come into fashion, panels wrought in *petit point* and *gros point* with large floriated and foliated patterns in vigorous colouring were incorporated in the paneling schemes with striking effect. This device, again, is one of those whose interesting possibilities are too often overlooked.

Apart from the pictorial enrichment of panels, time and again treatments were devised that gave the embellishment in its general effect a rich texture value rather than a specific pictorial interest. Such a method of painted panel enrichment was sometimes followed in the late 17th Century when it became a common practice to paint over the whole surface of old oak paneling in the small divisions that had been employed in Tudor and early Stuart times. An outstanding instance of this almost forgotten paneling amenity can be seen in one of the bedrooms of an old Hampshire house. Stiles, rails and the fields of the panels are all painted puce colour—a favourite colour of the period—and every panel contains a plant, or spray of flowers and leaves.



In this 18th Century French room the important panels are filled with tapestry, enframed in the mouldings that define these richly decorative panels



Painted paneled room from Marmion, Virginia. The major wall panels and the overdoor panels are painted with polychrome landscapes. The dado panels bear painted decorations of foliated swags and drops and the plinths of the pilasters and the narrow frieze of the entablature are marbleized. This is one of the most perfect examples of Colonial painted panel decorations which can be found in America. Courtesy Metropolitan Museum of Art

Illustrated are two of a set of eight Chippendale Chairs (six side and two arm chairs) which show the distinguished formality created by furniture of this period.





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Spanish Colonial Silver in South America

(Continued from page 27)

piece was of Spanish origin or made from a Spanish model in America. But as time went on the Indians proved too resourceful to stick blindly to given designs. More and more they introduced bits of their own life into their work; native animals, including the useful and weird llama which still plays such an important part in their existence; and native fruits and flowers, which they combined in their decorations with some of the new varieties brought by the conquistadores. Although they were strictly forbidden by their Spanish masters to use the idolatrous sun image, suggestions of it crept over and over into their work.

But the most amazing fact was the immense quantities of gold and silver that came, yellow and white, out of the earth of the New World, and also the quantities that were already on hand when the Spaniards arrived. In Mexico, where Montezuma employed many skilled native workers in the precious metals, whose work even the great goldsmiths of Spain were constrained to admire, there were vast quantities of the delicate filagree work dear to the heart of that region to this day. In the early sixteenth century the Spaniards melted down so much of it that they even made chains of silver for convenience in carrying bundles. In Peru, their melting pots were kept busy. The walls of the great Temple of the Sun at Cuzco were lined with plates of gold and there were suns of gold and moons of silver! While in the Incas Garden the trees and flowers were of finely-wrought mingled gold and silver so delicately made that the lightest breeze stirred the leaves.

It must be remembered that Bolivia, Ecuador and other of the present South American republics were then under the dominion of Peru, whose government by the Incas was as nearly perfect as a communal government can be. Whatever in other regards its relative faults may have been, suffice it to say that under this paternal rule the Quichuan Indians were watched over and happy. Their work, including mining, was proportioned to their strength. They had no medium of exchange, nothing that circulated as money; thus they could devote their gold and silver to the fashioning of articles of use and adornment for their rulers and their religion—which, to them, was the same thing, as the Incas were semi-divine, descendants of the Sun God. It is said that they marveled at the craze of the Spaniards for the precious metals. Potosi Mountain, a hill of silver, was under the relentless white Captains of Conquest, the death-trap of countless numbers of these poor souls. Under inexorable supervision they were herded down into the mines, roped together in small bands, to labor until they dropped. When a native succumbed his body was taken out from the line and a living substitute tied in.

Those of the subject race who were reserved for the craftsmanship fared much better. As luxury and ostentation blossomed out glaringly in the vice-regal courts, each great establishment had its skilled metal workers, who were as necessary to the hidalgo's scheme of things as his household servants. Records show that much latitude was allowed those native plateros who gained the favor of their masters. They might spend weeks on the perfecting of a single article. The plates and serving dishes, the trappings for horses, even the kitchen pots and pans must be hammered out of the lustrous silver. No silver marks were needed, for there was no silver plating or use of debasing alloys in this age and place where silver was almost as plentiful as water from a great white river.

A Spanish author writing in the seventeenth century tells of the skill of the New World artists. "The greater part of the native Indians have been able to learn well all the trades of Castille; they have their shops and their workmen, and earn thus their living; and the silversmiths who work in gold and silver (plateros de oro y plata), both those who work with the hammer and those who found, are artists of extreme skilfulness . . . and the engravers execute beautiful work with their fine utensils of iron."*

Scattered throughout South America today, in spite of all that has been melted down in the four hundred years, there still is found a good deal of the old Spanish Colonial silver, especially in the hill towns which have been less visited by tourists, and also because for a long time this plate, unlike the Georgian, was not understood or appreciated. Now that there is a rage for it, it will probably become increasingly difficult to find. One of its charms to the connoisseur is its soft grayish lustre. It was never put under the buffer or given a high polish and age has bestowed upon it an entrancing patina.

In Washington there is a most interesting collection of this Spanish-Colonial silverware, which was gotten together during a residence of some years in various South American countries by Mr. and Mrs. Robert Vorfeld. Of Spanish blood herself, Mrs. Vorfeld was quickly alive to the historical romance of the ancient silver, and showed discrimination and tireless energy in assembling the beautiful pieces. Her collection covers a wide range, from swinging church altar lamps to massive baking dishes and wash basins.

The silver bowl illustrated is of especial interest. On one side appear the arms of Castille and Leon—castles and lions—hand-wrought in relief. Opposite are the arms of Charles V., showing the double-headed Austrian eagle. Half way around from these: on one side, a caravel like the Santa Maria, flagship of Columbus; across from this, an Indian and llama; between them, an image of Potosi Mountain.* The whole decoration evidently is meant to suggest the mines from which the silver came, the method of carrying it to the sea (on llama back, guided by Indians), the ships that carried it across the Spanish Main, and, as symbol of its ultimate objective, the arms of the Emperor and of Spain. This very elegant and typical piece of native workmanship was found in Quito, Bolivia. On either side of the bowl in the picture may be seen a candlestick, —a pair but not matched. One shows the figure of a knight in armor holding a sheaf of wheat, a grain which the Spaniards brought to America. The companion piece shows a Spanish caballero holding a wreath of flowers, some of which are indigenous to the country, and others of a species that grew in Spain. They stand on three animal masks. Tradition says that these candlesticks were sent over by Charles V. as one of his many gifts to the Cathedral of La Paz, Bolivia. Although they were bought in La Paz and the armor etc. agree with the period, the claim is not substantiated.



Saint's halo from Bolivia. Sugar tongs, engraved in relief; clasps terminate in dogs. From La Paz. "Tutuma" from Ecuador. This has two handles not unlike a porringer

In the collection there is a big silver wash-basin, also from Bolivia. It is eighteen inches in diameter, three inches deep and very heavy. The pitcher to this basin is two feet tall and bears the arms of Charles V., a favorite design with the Spanish nobles who came over to America.

Other Bolivian pieces in the Vorfeld groups are a massive silver dish, eighteen inches long and three deep, having for handles lion (or puma) heads with rings in their mouths. These dishes were used for baking the "ollas" and "guisados" of which one reads in Don Quixote and Gil Blas; and the food was served in them at the table. They are still so used in old haciendas, Spanish or Spanish-American, where they abound, and a whole meal will be brought to board on these ancient silver dishes, in all of which the food was prepared. A big silver spoon in the collection was used for stirring over the "fugon" and then came to table with its dish.

Also from Bolivia is a silver drinking cup for chicha, a native beverage. It looks like a goblet but is much larger, being eight inches tall and five in diameter. Two llamas appear on the handles. This cup was found by an Indian, buried in the ground. There are also with it smaller ones for wine and smaller yet for liqueur, all of which are of the old beaten silver. A little silver drinking cup for a child has two handles, on each of which is a monkey two and a half inches tall.

There are a number of incensiaros in the collection. One of these in the Bolivian group is typical of those carried in processions through the street on high festivals. To this day many an Indian woman cherishes one of these old incense burners. She will come forward in church with it smoking in her hand and stand it upon the altar rail beside her while she kneels at prayer. Usually such women refuse to sell them, and when they are very poor they will part with almost anything they possess sooner than the incense burners which have come down to them through generations. One of the Vorfeld examples is shaped like a peacock. Another represents a pomegranate.

Some of the most interesting pieces of the Vorfeld silver are from Ecuador. One of these came from Quito, thousands of feet above sea level. It is an exquisitely engraved, egg-shaped "quilche" or drinking cup, and hangs on a silver chain. It is five inches long and three and a half wide, flat on one side and rounded on the other. When a caballero started out on his horse he wore one of these hanging from his belt to guard against thirst on the way. Also from Quito came the silver tie-backs for portières which represent doves with outstretched wings, and are about six inches long. These though sometimes seen in very fine collections are very rare.

Paraguay and Argentina had no mines and were forced to get their precious metals by exchange. A charming tray from the former shows in the center the owners' initials, surrounded by a wreath one half of which is wheat, the other a native vine.

Perhaps the most typical and fascinating form in which ancient Latin American silver is found is that of the mates. The "yerba mate" or mate grass is a native herb from which is made a sort of tea. It has never been established that this tea was infused before the Spaniards came, though it would be hard to prove the contrary. But, once introduced to it, the Spaniards became enthusiasts on the subject and soon used it as a social drink. The gourds from which it was first imbibed no longer sufficed in elegance, and they were soon mounted in silver. Then the plateros were set to work to fabricate proper vessels for this cup that cheered but did not inebriate, and, at the same time, hollow silver tubes, called bombillas, which served as strainers and drinking straws. It was in these mates or mate bowls that the silversmiths showed the most loving care and ingenuity. Three of the very typical examples in the Vorfeld assemblage are tipped with gold.

There are many other beautiful and odd pieces of silver in the Vorfeld collection. One notices the tiny bowls two or three inches in diameter and one inch tall, from which the natives, especially Indians, drink chicha. Some of them have doves on the handles.

Instinct in these pieces is the charm of an ancient civilization, where Spaniard and South American Indian, Castilian and Quichuan, alike bent in devoted creation over bits of yellow and white metal that today are symbols of immortality.

*From Conquest of New Spain, Madrid, 1632, by Bernal Diaz del Castillo.

*Potosi Mountain stands in what is now Bolivia. Silver was superabundant in that region.



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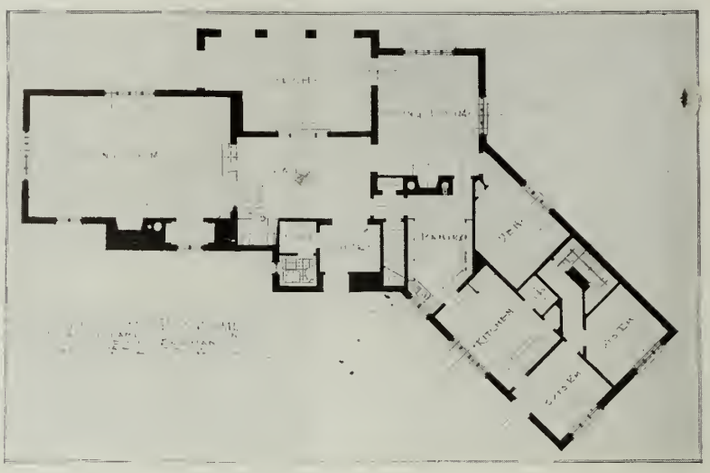


INTERIOR DECORATIONS

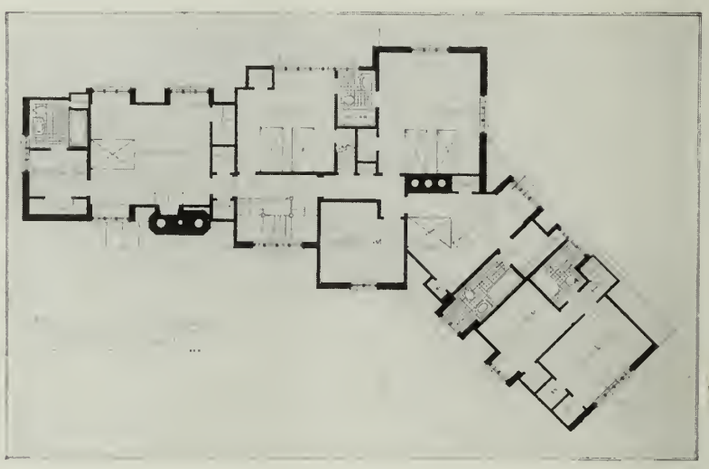
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Modern Home of Tudor Influence

(Continued from page 15)



First floor plan of the home of Miss Ethel M. Glorney at Plandome, Long Island. Living rooms overlook the bay



Second floor plan, showing interesting arrangement of master's suite, guest rooms and servants' quarters

satisfaction, that it is difficult not to give myself up to lavish praise. And that is not necessary, because there are the illustrations which tell you a story of something essentially friendly and hospitable and habitable, that is durable and appropriate to its surroundings, with a close-up garden that is lovely, that is lavish in color and form, and seems to have crept of its own wish up to the charming house to adorn the walls and refresh the spirit of the beholder—planting that makes house and garden one.

Most Beautiful Renaissance Woman

(Continued from page 19)

than all the stars and expressing grace and joy, are black; the eye-lashes magnificent. Between the perpendicular and symmetrical nose and the mouth a small 'dale' reveals itself; the mouth, small, sweet, smiling, is a magnet for kisses; the coral lips are fleshy and soft; the even, ivory teeth are small and brilliant; her breath a perfume; the voice, more than to an human seems to belong to an heavenly creature; her chin is dimpled; the neck is erect, white and full; from her ample bosom, which shows no sign of a bone, rise two round breasts of perfect proportions, which exhale a delicious fragrance. The hand is podgy, white on the outside and the colour of ivory on the inside, and the long, round fingers, adorned with fine, convex nails of a delicate colour. The trunk resembles the shape of a pear turned upside-down, slightly flattened, joined to the neck at the top by a marvellous line, narrow at its base on the slightly rounded abdomen, between the full hips. The thigh is in right proportion to the leg and arm. The shoulders are also in harmony with the rest of the body; the small feet are terminated by toes which, for their shape and disposition, could be envied by a goddess."

Whilst revealing all these particulars of Giovanna d'Aragona's hidden beauties, Nifo does not cease to acclaim loudly her pudicity. But, although the liberty of speech and manners were at that time very much unrestrained, a malicious contemporary did not fail to observe that the bishop doctor, or doctor bishop, must have been on very close proximity to his subject "to have smelt the fragrance of her bosom".

However no concrete accusation ever overshadowed Giovanna d'Aragona's reputation, although a sin of love on her part could have been justified by her conjugal unhappiness because Ascanio Colonna, to whom she had been married, became unworthy of her, being stained as he was by many moral turpitudes.

The object of so many ardent desires, Giovanna d'Aragona has nevertheless succeeded in keeping up, together with her astounding beauty, the fame of her virtue.

Water in the Garden

(Continued from page 35)

that they are introduced are the painful failures that so many so-called rock-gardens are today. With access this little trickle of water may keep on dropping to an elevation only a few inches lower which will accommodate the informal lily pool. If the fullest sound of the descending water is desired, see that it falls from a projecting lip into an open pool of any size.

Here must enter some very definite and well-thought-out construction if it is to be a permanent and useful lily pool. I do not propose to go into the details, because in any case the experimenter must buy his water plants, and the aquatic nurseryman with whom he deals will provide him in his catalogues with the necessary data as to depth of pool, depth of soil, and character of underlying concrete construction.

Experience comes in to warn the amateur to be thorough about this pool construction. Unless he is one of the fortunate folks who have a clay soil to deal with which can be rammed into a water-proof bottom layer, he must use concrete, and it is here that the diagrams and details of the nurseryman are most useful. He needs to know the principles rather than the precise practice, which common sense and a disposition for intelligent experimentation will permit him easily to adapt to his own uses.

So far I have led toward the informal lily pool, which I like. It may be bordered, as some of the illustrations show, with all manner of lovely growths. The Japanese iris loves such contiguity, and so do some other of the irises that are found in bogs. Marsh marigolds bloom here in their golden spring beauty. Scores of other plants that we read about are possible and delightful on the borders of the informal lily pool which has yet been formalized so as to be secure.

Does it need the little touch of garden formality that a well-designed seat will give? Use it, and make the seat substantial and fitting, but not as if it was the object of major display.

If the contour of the garden permits leakage, advantage may be taken of it, because all these water plants seem to do best in still water or but slowly moving water. One extremely successful garden woman dammed a little stream with her first lily pool. The water flowed too fast for her, so she made another lily pool, and then another, and a fourth, until she had got that stream into a desirably static relation, with its absorbent borders to hold masses of the plants she loves.

But many gardens in which water ought to run or stand are not liberal enough in size to accept the informal lily pool, or there is a real liking for a certain amount of formality. Such can be served admirably by the pool, round or oval, or even square or oblong, according to the inclination of the gardener. The catalogue directions above referred to will take full care of the details of construction. The water can be cunningly reused, as I have hinted, because any such pool must be provided with two outlets in addition to the necessary supplying inlet. The top outlet will take care of the overflow and pass it on to further garden uses. The bottom outlet will be for emergency and cleaning use, so that the pool can be drained when that is desirable.

I am writing for garden folks of intelligence, and therefore do not here express opinions as to the form of the formal lily pool. Have it as you please, but please have it simple in outline, and if my preference is at all of value, plan it so that the lilies that grow in it are much more important than the confining outline which provides them with water.

As to these lily pools a word of caution is necessary. The waterlilies which will inevitably be wanted, and which do give an astonishing reward the same season they are planted, are broadly of two classes, being both hardy and tender. The hardy lilies do not bloom as long or as freely as the tender lilies. They are very lovely, and I think are properly the permanent basis of the lily pool. The tender lilies, which are best bought every year because it is exceedingly bothersome to keep them over, give a chance for richer colors, more constant blooming, and a lovely variety of form and character. There is even in this group a variation between the night-blooming and the day-blooming types so that the gardener has a wide choice.

As he reads he will be desirous of using other water plants, of which there are many. He will probably make the mistake I made in my first year of aquatic attempts, for I planted many more lilies and other things than the pool could use to advantage, with the result of losing sight of the water which ought always to be in evidence, and having regretfully to reduce the number for the succeeding years. In an average lily pool, say 15 or 20 feet in its longest dimension, not more than two hardy lilies can find a satisfactory, permanent home, and there may be two or three only of the tender lilies for over-summer delight. Of the other plants I should use but few, and with a hard-hearted disposition to pull them out as soon as they become obtrusive. The fine Egyptian lotus is tempting, but also robust and ambitious. It should be restrained by a concrete box, save in the larger pools.

Somebody has said in his mind, of course, that lily pools are mosquito breeders. So they are. Goldfish are mosquito eaters, and the objectionable feature is promptly swallowed by the unobjectionable and delightful addition of a few goldfish. Put in the goldfish and forget the mosquitoes!

This fascinating subject deserves a whole magazine instead of a chapter in it. I have hardly begun to touch upon the possibilities of the subject in these words, intended to be suggestive and to promote an adventure rather than to give the dry and didactic directions which take away so much of the fun of true gardening. I have said nothing of the way in which, with a rockery that looks as if it had always been there, and with the planting so done, water may musically drip into pool after pool, with its overflow conserved and extended by the underlying concrete apron above referred to furnishing the basis for the loveliest effects. Those who get into this end of it and who must use "pipe water" will soon find that sub-irrigation is a help to the pools proposed, to the leaky path-

(Continued on page 80)



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Old Worcester Painted Porcelain

(Continued from page 21)

scrolls, and the views on this vase being Blarney Castle, Ireland and Ullswater Lake, Cumberland, on a *rose du Barry* ground; which, strictly speaking, should be *rose Pompadour*, because this delicate shade, if our memory serves, was originally named after Madame de Pompadour.

It is doubtful if anything finer was ever painted in the form of china decoration than the little trays intended to hold the old quills, when the steel pens were unknown and sand had not been replaced by blotting paper. As a rule these trays are a narrow oblong about nine inches long, often with shaped edges. Baxter and Cole were especially successful in the tiny panels with which they decorated these trays.

Among the pen-trays by Baxter, we have seen one showing a scene from Sir Walter Scott's "Kenilworth" —"Amen pretty Janet"—in a small oval with a deep rich blue ground and gilt gadroon edges. Another by the same artist was a rural scene with the figure of Lycidas seated. This latter example is especially noteworthy because, despite the panel being less than three inches in length, the background is painted with the most careful attention to perspective while at the feet of the seated figure are a sheep and a dog which alone demonstrate the remarkable skill of the artist. Similar panels were painted on these trays by Cole, who also favored rustic scenes and figures.

It is interesting to recall that O'Neale, one of the prominent artists of this time, painted a set of Worcester vases for General Washington. These were, for many years, in the White House, but we believe that at least two of them were eventually damaged so that it is probable they were relegated to the limbo in the days when early Worcester vases were not quite as valuable as they are today. O'Neale's panels were often in the style of Wouvermans and though it is known that he painted many Worcester vases and other china, it is probable that he with Donaldson and Giles were among the men who remained in their London studios to which the china was sent from the factory by coach. Giles and several other china painters had been previously employed at the Chelsea pottery which explains the likeness between some of the decorations of the Worcester porcelain and that of the earlier London works.

Besides the panels which were painted by individual artists on Worcester china, many were and still are achieved by the transfer-print method. It has been suggested that Dr. Wall, the founder of the Worcester factory, was also the originator of printing on porcelain; but it is generally conceded to have been introduced by Robert Hancock some time after 1756. Be that as it may, the process had an important influence on the decoration of china and eventually came to be used by all the potteries. The designs transferred to the articles were, at first, in red and in purple over the glaze and the more familiar blue under the glaze.

It is thought by many that the scenic panels on china are a past art lost to us moderns. In point of fact, modern factories are producing equally beautiful work and certainly a wider range of subjects. Nor is it any exaggeration to suggest that more than one of the present-day china painters are descendants from that school of artists founded in the days of long ago. For in view of that inherently British love of tradition, it is natural to suppose that the art of the early men has been continued by succeeding generations. Do we need any greater proof of this than the examples displayed in the sample rooms and in the prominent shops of our American cities? The vases and table ware of olden times may merit the title of "antique", but they display no greater art than those of our time which result from the individual effort of a true artist—not from mechanical processes of mass production.

Water in the Garden

(Continued from page 79)

ways into it that are suggested, and to the rock plants that are so fascinatingly engaging wide-awake American garden lovers. It is not at all difficult to plan a little subterranean water arrangement in which through perforated pipes the cheap trickle of pipe water may be dispensed to the fullest possible effect. I am thinking of the rock-garden at Breeze Hill, which has a half-dozen inexpensive perforated pipe lines controlled by the cheapest valves I could buy, but nevertheless so controlled that we have no fear of drouth and a surety of the sort of thing the rock plants find in their mountain homes as they draw upon this subterranean water.

I feel remiss in not having gone further into the still smaller lily pool, which means the old washtub, with its handles cut off (or the equivalent), submerged, supplied and planted with one waterlily, from which can be obtained in one season a tremendous garden "kick." It would be all wrong if in any suspicion of elaboration which I have used I should have warned away the folks who would like to start with water on the tub basis. I can think of the first garden pool I saw, in which my friend had a water garden only about two tubs in area, but which was a delight and a joy all summer and fall to him. He had made the two tubs out of concrete, and he had permitted lovely plants to creep over the edges so that there was hardly a hint of the formal outline of the small pool.

The longer I garden the more I love it and the less anxious I am to receive or to give the dry dimensions and directions for doing this, that or the other thing. There are two extremes. One belongs in the expensive formal architectural water garden with which I have, for financial reasons, nothing to do, and to which nothing I can here say will be useful. The other is the extreme in which I might have told all about the amount of the concrete and its thickness, the names of the plants and the like, so that if I was believed my readers would make a dozen or forty or a hundred water gardens all just alike. Heaven forbid! I hope I have said enough to start the readers of Arts & Decoration to working out their own garden wetness as their own individual aquatic garden expression.



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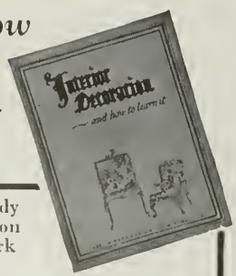
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The Dresser in Interior Schemes

(Continued from page 37)



Where it is not possible to use the tall dresser, the lower part may be used alone with good effect. The one shown here, from Robert W. Irwin, is an English design in carved oak

ber hues of the metal. Also one of these dresser-like cupboards may often be employed advantageously in a corner of a hall, while those of the rectangular shape are equally appropriate in a living room; and in both of the latter instances it is advisable to use colorful china on the shelves and omit the pewter.

There is another small dresser once in common use in the Colonial farmhouses to which it is interesting to refer and which, though of simple construction, is suitable to a smaller room. This has two low cupboards below and three narrow shelves above, shallow drawers being fitted under the top shelf. Actually one of these is quite a convenient sideboard, because the drawers are suitable for silver and cutlery while the shelves may be made decorative with pewter and china and the cupboards below used for linen and those other various articles which it is convenient often to keep in a breakfast room.

It is common to associate the larger and taller dressers with Wales, though in point of fact many of the original models which are now being reproduced have been found in Lancashire and Yorkshire and some in America. And it is of no little interest to study the various features which distinguish the dressers of one locality from those of another. Also from the style of the construction it is possible to judge the manner of the home for which one was originally made; because in manor house and cottage alike, these simple but convenient pieces of furniture were equally popular before the days of the sideboard as we now know it. At the present time dressers are often made of walnut or of some other wood veneered with the decorative figures of walnut. Such are copied from those which were in use during the 18th Century in the smaller country mansions of England and to some extent in the better class homes of our Colonial forbears.

Speaking broadly, there were three fairly common styles of dressers made in Wales and England, by the joiners of different localities and though basically similar, each differs to some extent from the other and not infrequently embodies some ornamental motif repeating a local tradition. One type has the plate racks above with deep drawers in the base raised on finely turned legs, the base being fitted with a pot-board; dressers used in the cottage homes are similarly constructed but in place of being turned the legs are quite robust and square; and those having drawers and the enclosed cupboards below, a style which is particularly favored today.

Those of Welsh origin are noticeably simple and generally have the plain square or turned legs with the pot-board and while this style is among the many reproduced by modern American craftsmen, it is safe to say that the more popular and certainly more convenient models have the drawers and cupboards in the base. Original dressers of the latter type have been and still are found in Lancashire, Yorkshire, Ireland and in New England and Pennsylvania, the American examples naturally repeating many of the features peculiar to the localities in the Old Land from which the early settlers came.

Some of the finer Lancashire and other English dressers intended for the manor houses and homes of the local squires have well-formed cabriole legs in place of the cupboard base. And where cabriole legs are used, the pot-board is omitted, nor can it be denied that one of these pieces made of walnut and having these graceful supports combines beauty with romance to a degree unrecognised until one is placed in a room and bedecked with china, pewter, and perhaps a few pieces of old silver.

One method of adding to the charm of a dresser is to cover the backboard with a wall-paper of one of the old patterns; where the walls of the room are papered, then it is better to use the same pattern on the dresser. It is surprising how much this adds to the old-time atmosphere as would be natural, because no few of the early dressers were without backboards and fastened to the wall, the wall-paper or the paneling formed the background for the plate racks. Obviously, this adds to the range of possibilities offered by one of these pieces and for that reason supports our previous suggestion that a dresser may often be adapted to other parts of a house as a medium of color.

For instance, few may associate a dresser with a bookcase. Yet the shelves when used for books offer a remarkably effective decoration to a living room. And one produced by a modern factory has come to our notice, which might be called a dresser-secretary-bookcase. The shelves were slightly deeper to accommodate books; a sliding slab and two small cupboards were added.

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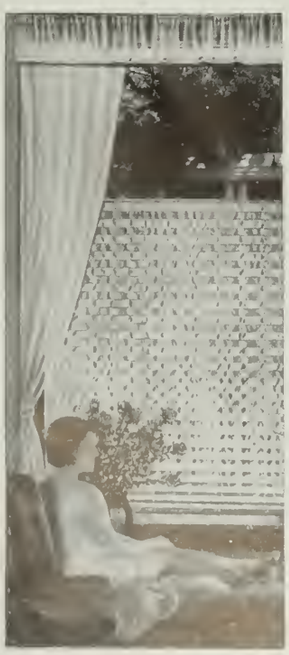


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Broadway To Date

(Continued from page 52)

as the world of the more serious drama.

I could, good children, go into the social, philosophical, metaphysical, hysteria, nervo-motor, vascular-libido and other haywire implications of the musical comedy and its complexes. But it's too hot! Let's stick to nonsense!

"OLD MAN MURPHY"

This is an Irish, extravaganza, an Hibernian, Auld Sod musical comedy, with the music left out. But due wholly to Arthur Sinclair and Maire O'Neill, of the Irish Players, it is one of the funniest shows of the year.

Arthur Sinclair is the greatest Irish actor that the Mother of Cops has ever sent us. He is subtle, facially plastic and puts that evasive thing known as Art into his slightest gesture and movement. And that rich, mellow, flowing, barytone Dublin brogue!

The play by Pat Kearney and Harry Gribble is merely a shadow built to exploit Sinclair and that splendid travelling-mate of his, Maire O'Neill. It concerns the invasion of an Irishman into a mid-Western city, how he conducts his son's campaign for Mayor, laps up the liquor like a frog, and generally shocks the whole household and the town. It is Abey-Irish-Rosey, and could have no existence except for Sinclair and O'Neill, who will give you more trouble-forgetting smiles and chortles than you have had in a long time.

If you want real Irish wit at its best and earthiest see "Old Man Murphy."

"CRAZY QUILT"

The title, "Crazy Quilt," just about describes the essence, flora and fauna of musical comedy when it is carried on the shoulders of three such exuberant, bawling, high-diddle-diddle comedians as Fanny Brice, Ted Healy and Phil Baker.

Fanny Brice was seen in a gentleman's evening regalia, including a top hat. She looked quasi-stunning, not to say cutaneously coaxing, although we all know the Grand Fanny of Fannydom is somewhat past 18. She has some satisfying songs in the classic Bricean manner, the best of which is a burlesque of Peter Pan in the Hebraic *genre*.

Well, here's Phil Baker again with his concertina, his infectious grin, his quick razzle-dazzle wit, his hallooings and fencings with a pal in the box. Phil is Health incarnate, the kind of health that bursts your mental buttons.

Ted Healy is the slapstick end of musical comedy—you know, the kick-in-the-pants stuff, and all that sort of thing. Three dancing bears follow him.

This show is literally soup to nuts, with the accent on *nuts* in the hilarious-alienist sense. But what, my dear Constance, would you expect of a Crazy Quilt?

"RHAPSODY IN BLACK"

Lew Leslie made a successful attempt to lift the negro revue almost up into the domain of High Art in his fascinating and novel "Rhapsody in Black," a symphony of blue notes and black rhythms.

Here is a revue without those melancholy "funny men," those nauseatingly strident and obscenely ugly chorus girls. There really isn't much scenery—but music, talent, primitive and latter-day ideas galore, and galore, and galore!

And there is Ethel Waters, who sings about everything from washtubs to love. Her "You Can't Stop Me from Loving You" is something of a classic already on its way. Mr. Blue McAllister furnishes the chuckles. There should be more of him.

But there's a lot more to this best of negro shows: the magnificent Mack choir, Valaida, the Berry Brothers, Eddie Rector and the massed band and chorus in Gershwin's "Rhapsody in Blue" and the fetching "St. Louis Blues."

All other negro revues simply led up to this "Rhapsody in Black." It's a thrilling—at times almost serious—manifestation of something ultra-American.

"BRASS ANKLE"

The Greeks made the gods the protagonistic villains of their tragedies. The modern mind, which has in its infinite pragmatic wisdom got rid of the gods, makes Nature—which it calls in its infinite stupidity "blind," "stupid" and "cruel" when Nature is only doing its everyday job with no regard for our blubbering ethical codes—the modern mind makes of Nature the satanic principle behind or in the human tragi-comedy. And it is—if inexorable cause and effect are satanic.

This is the background—this rigid code of Nature—which looms before us in "Brass Ankle," a drama by DuBose Heyward, starring Alice Brady. Mr. Heyward has written a tremendous drama, inexorable, pitiless, frightful and rhythmically but not climactically sound. The climax lacks a certain psychological probability, but for that very reason it is all the more theatrically effective. Besides, in an infinite number of possibilities what *is* probable?

In this drama of Evil there is only one villain, Nature herself—a villain in the eyes of Ruth Leamer, nineteen-twentieths white, accepted as a white in the Deep South and married to a pure white. Their first child is pure white, but the second child is a throwback, a negro baby. The father doesn't know of this spot in his wife's blood. When the doctor reveals to him that he has a negro child the play rapidly works up to the climax. The mother, to goad the husband on to killing her and the child, screams forth before witnesses that she is white, but that she had intercourse with a negro during her husband's absence. She has planted a shotgun where he can grab it when she attempts to run away with the baby after the confession. He kills them both. But the question arises, why did she not commit suicide with the infant? As the curtain descends the husband is guilty of a double murder. Was it, at the critical moment, the dominance of race over love? Mr. Heyward might explain.

The acting throughout was equal in power to the play. Alice Brady as the mother who sees herself compelled to go from the white race back to the black race was sweet and fierce by turns. Ben Smith as the husband whose life topples about him by an ironic trick of Nature swept up every inch of tragedy in the part. From the acting point of view the play belongs to him.

"Brass Ankle" is a play that comes very near being one of the three or

(Continued on page 83)

Broadway To Date

(Continued from page 82)

four purely American great plays of this or the past century. It is in the O'Neill class.

"PRIVATE LIVES"

Noel Coward, who is a veritable pousse-café of the Seven Arts, has written a superb and exquisitely sophisticated comedy in "Private Lives." It is deft, ironically romantic and has a dialogue that sparkles, snaps, crackles, hits, bites and pirouettes all over your mental waxed floor.

It is a story of two interwoven pairs, the Chases and the Prynnes. Elyot Chase and Amanda Prynne have been divorced from one another, but meet again as the curtain rises on the terrace of a hotel overlooking a Noelean Mediterranean. Chase's wife is a cry-baby and Amanda's husband is a new broom, Booby Emeritus.

Now, Elyot and Amanda should never have been divorced: they know how to love, quarrel, smash one another in the face, make up, curse and coo at one another in a manner that makes of these two persons veritable classics of marriage psychology.

They run away together to Paris, and, says Elyot, "We are not living in sin because the Catholic Church doesn't recognize the fact that we were divorced!" Then one of their post-libido fist-fights starts, and they wreck the apartment; but still love one another to the end, for they skee-daddle off together for another cooing and face-punching engagement elsewhere, while Mr. Prynne is choking Mrs. Chase on a lounge. The private lives of four cultured English people! It's a rare morsel!

Otto Kruger and Madge Kennedy were a roaring, teasing, intelligent, brain-corroding and nerve-biting couple. He the grinning, flippant sophisticate; she the intelligent minx.

The most brilliant show of the year.

"HER SUPPORTING CAST"

Harold Sherman in "Her Supporting Cast" has builded a spring night's entertainment as light as a new May moon and as amusing as a thing can be without disappearing into pure Nirvana.

The lady is one of those lost Eves who has an apartment without visible means of support (I mean the lady). As a matter of fact, Eleanor has three men paying for her otiose upkeep—a romantic booby of a painter, a champion prizefighter with the manners of a drunken policeman and a Wall street broker who is married and who is also a double-dyed idiot of a sugar-daddy. No one of these three men knows of the existence of the other until the lady gets ready to leave with her sugar-money, when she brings them all together and blows them all a kiss of farewell. It's really funny if you've nothing on your mind but your hair.

Mildred McCoy, Otto Hulett, Dodson Mitchell and Jack Hartley were the four sinners. They were all good.

"DEVIL IN THE MIND"

Leo Bulgakov does the greatest piece of dramatic acting that I have ever seen—at least since the days of Richard Mansfield—in "Devil in the Mind." He portrays with frightful fidelity the state of mind of a man who in his attempt to lift himself above normal humanity feigns insanity and murders a man of whom he is jealous. He is committed to an insane asylum; but he is actually a sane experimenter in the realms of supermanity until the widow of the man he kills tells him in the cell that she believes he is really insane. Her disbelief in his sanity actually makes him insane.

In this foggy, feeble and stammering play of Leonid Andreyev (Andreyev is a poor imitation of Dostoievsky) it is the acting of Leo Bulgakov and Barbara Bulgakov that is alone worth seeing. It is a pity that Mr. Bulgakov does not devote more time to his English enunciation. This great actor must remember that it is necessary for the audience to know what he is talking about. But his acting carries all before it. Barbara Bulgakov's English is better than her husband's and she never played better than as the wife of the murdered man.

"THE BELLAMY TRIAL"

This famous story finally reached the stage after being seen on the screen and in book form. It is undeniably gripping and nerve-pounding (if you are in the mood), as the whole play consists of a courtroom scene in which Mrs. Ives and Stephen Bellamy are being tried for the murder of Mrs. Bellamy.

Well, my children, who do you think it was who did the deed? Nothing could look blacker than the evidence against Mrs. Ives and Stephen Bellamy. Well, it was the dearest, sweetest, lowest-spoken old lady you ever clapped eyes on—the mother of Mr. Ives. She was trying to get some incriminating love letters from Mrs. Bellamy that her son had written to her when she knifed her. After she told her confession to the lawyer while the jury was out she passed into Nirvana. When the jury said "not guilty" we all heaved a sigh of dime-novel relief.

The acting was undistinguished throughout.

THE NEIGHBORHOOD PROGRAMME

The yearly performance of the Neighborhood Playhouse consisted this year, by permission of the Library of Congress, of a programme of organ and chamber music with stage action, devised and directed by Irene Lewisohn.

The first number was the toccata and fugue in D minor of Bach with a stage ensemble. This was an organ recital with the stage action rather too heavy for intelligibility. Bach must be heard and not seen.

"The Music of the Troubadours," harmonized by Carlos Salzedo, with Nina Koshetz, Carlos Salzedo and others, was very artistic and lively—even lovely in certain poses and ancient curtseyings by the actors.

The third number was action with the Gordon String Quartet. The theme was by Ernest Bloch.

The four movements of Bloch's String Quartet present an inner communion. In the first movement the individual, in this instance a woman, is seeking a key to her own character. In the second, she is confronted by the more formalized demands of the Group force. In the third, she seems enveloped by and identified with the destiny of the Eternal Woman. In the fourth, the consciousness of the Group force surges over her more violently than ever, while she still clings to the dictates of her instincts, until the realization comes to her that she must meet destiny in tune with

(Continued on page 84)

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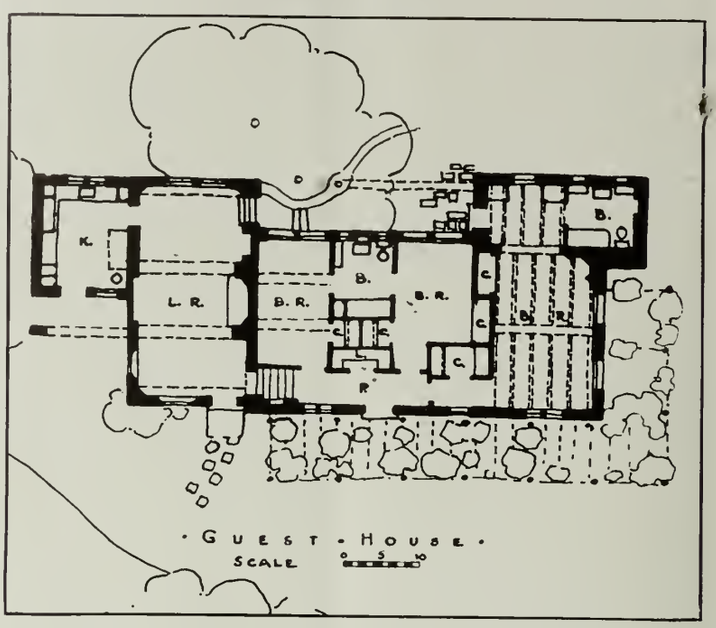
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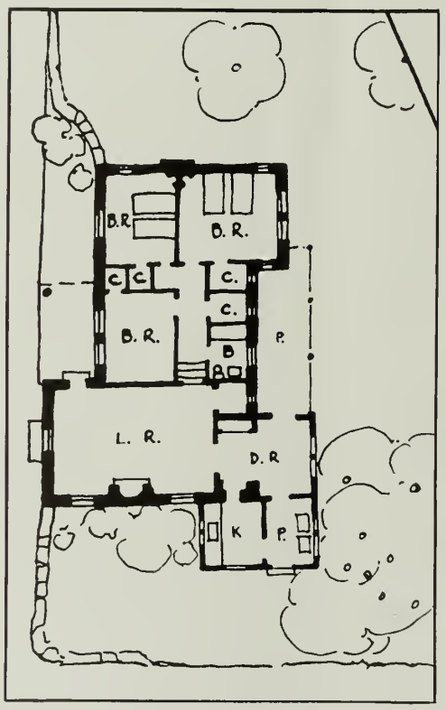
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Some New Small Houses in California

(Continued from page 29)





The simplicity of the floor plan of the Dickey guest house is quite in harmony with the setting and atmosphere. Depending for its charm upon natural textures and the planting of the landscape about it, no attempt has been made to make this house intricate in plan or materials

In the gardener's cottage a good-sized living room and an open porch provide comfortable lounging spots. There are three bedrooms, and a number of closets provide ample storage space. Generous planting against the very walls of the house softens the lines, and combines with the tile roof to make it seem to fit to the hillside

Broadway To Date

(Continued from page 83)

all the forces of her life, and in surrender, triumphs.

Only once a year, but quite a charming evening beyond the banal realities.

"PINAFORE"

Musical comedy at its peak—"Pinafore."

They streamed on the stage again at Erlanger's Theatre, that gay and rollicking host of materialized phantoms out of the melodious-mocking brains of Gilbert & Sullivan: Sir Joseph Porter, K. C. B.; Captain Corcoran, Ralph (pronounce Rafe) Rackstraw, Dick Deadeye, Bill Bobstay, Josephine, Hebe and Little Buttercup (Fay Templeton, ye elder baldheads; Fay of gorgeous and glorious memories!).

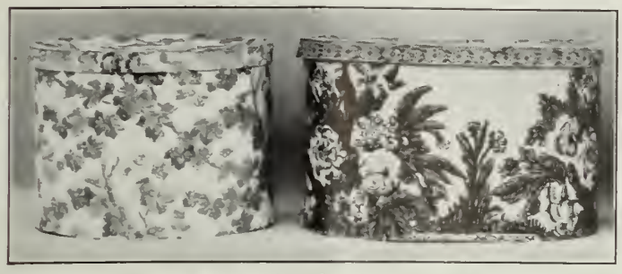
It is a splendidly satisfying production of this classic that Milton Aborn has given us. Miss Templeton got such a stunning reception that she could hardly get started on her "I'm called Little Buttercup, dear Little Buttercup."

Bill Danforth was a terrible scarecrow of a Dick Deadeye, who cracked his whip around our skulls and Frank Moulan (hail! old Sultan of Sulu!) was a corking Sir Joseph Porter.

"Pinafore" still holds. It runs neck-and-neck with "The Mikado" for the great Nobel prize of Posterity.

Great-Grandmother's Band-Boxes

(Continued from page 72)



Band-boxes covered with bright colored paper in patterns of foliage and flowers

paper, sometimes with old newspapers which are today not less interesting than the exterior treatment.

All sorts of patterns were used for ornamentation—floral, conventional, and pictorial. While perhaps bright-colored all-over florals were the most common, pastoral, military, classical, and allegorical scenes were all popular. At one time Oriental treatments were the vogue, and at another, English hunting scenes.

Public buildings and historic scenes, reminiscent of those on printed Staffordshire tableware, were often pictured on these band-boxes. Thus we find the first capitol at Washington, the Capitol at Albany, Castle Garden when it was still an island, the New York Post Office, and the New York Deaf and Dumb Asylum at Madison Avenue and Fiftieth Street, where Columbia College was afterward located. Portraits of military leaders,



An amusing band-box for a doll's hat, measuring just four inches across

American statesmen, and other celebrities are also to be found, including Washington, Lafayette, Napoleon, Gen. Zachary Taylor, Harrison and Tyler (Tippecanoe and Tyler too), and others.

One very interesting pictorial subject was Clayton's balloon ascent. Richard Clayton, a watchmaker of Cincinnati, was the most famous balloonist of his day, and his exploits attracted relatively no less attention than those of Lindbergh and other aviators of our own time. His most celebrated ascent was that of April 8, 1835, when he flew from Cincinnati to Monroe County, Va.

The livelier band-boxes were used by the belles and fashionable young matrons, while there were soberer ones in lavender, gray, and ashes-of-roses for the caps and bonnets of middle-aged and elderly ladies. The more elaborate and expensive band-boxes were sometimes protected, when not in use, by bag-like coverings of chintz or calico that were hardly less gay.

Band-boxes were made in this country by various manufacturers in various places, but most of them, not being signed, furnished no clue as to their origin. A few American makers whose names have been recorded were: Thomas Day, Jr., 360 Pearl Street, New York; Putnam's Band-Box Factory, Hartford, Conn.; Hannah Davis, East Jaffrey, N. H.; H. Barnes, Jones Alley, Philadelphia. Hannah Davis sold hers at 12½ to 50 cents apiece. It is perhaps unnecessary to add that band-boxes bearing the maker's imprint or label are most eagerly sought by collectors today.

One of the first collectors of band-boxes, and one of the most enthusiastic, was the late Alexander W. Drake, art editor for many years of the Century Magazine. He gathered some three hundred of them, all told, at a time when there was very little demand for them in other quarters, and he may be said to have given the initial impulse to the present cult of the band-box. Thirty-five of his best ones were placed on exhibition in 1900 at the National Arts Club, New York, at the time of the Hudson-Fulton celebration, and the interest of collectors in this field dates from then. The Drake collection was later sold and was scattered among various museums and private collections. A number of the best ones are now at the Metropolitan Museum of Art, New York.

Collecting band-boxes has this obvious disadvantage: they take up a tremendous amount of space. But they are interesting and decorative, and they are still to be found occasionally in country garrets. Those offered in the shops or at auctions seldom belong to a period earlier than 1830, and those of the first quarter of the nineteenth century are worth hunting for. The prices that are asked and obtained for them vary greatly but are never very high. The collecting of band-boxes may be made a poor man's hobby, provided he has a place to keep them in. And they furnish one more item in the record of our social life a hundred years ago.



A farmhouse, with walls and plants and protecting trees is the decoration of this band-box

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The Garden in July

(Continued from page 62)



Flaming Phloxes, by very contrast, make the shady corners of the garden cooler in the hot days, and the light and white varieties glimmer wistfully in the summer moonlight

month, practically all preparatory work for the current season is done; the annuals are at home in what were tulip beds, the Gladioli are rushing to their brief glory, Dahlias are in place, Chrysanthemums are lengthening toward their topping, Lilies are blooming, Phlox is beginning to blaze in the borders, Japanese Irises are at the height of their gorgeousness, the succeeding flowers of the tender Water Lilies are becoming larger and larger, the rambler Roses are almost over—and here is the rub! There is one job, aside from the regular routine, which spoils the idyllic laziness of July. The rambler Roses must be pruned.

PRUNING RAMBLERS

Let us get a clear understanding of the rambler Rose. There are two kinds of climbing Roses with respect to pruning, the large-flowered climbers and the ramblers. By this, it is understood that the rambler Roses have small flowers either single or double in clusters. As a rule, the wood is long and pliable. Anyone who will examine a blooming rambler closely will discover that the best clusters are borne on short side branches which grew this summer out of branches which grew last year.

The clew is obvious. To have good flowers next summer, we must encourage new growth this year. The way to do it is to cut out all the branches *which have bloomed.* This seems to be a very drastic proceeding, and it may be modified to the extent of leaving certain old canes which are still vigorous, and which are needed to clothe the support properly. But the important thing is to get a lot of fresh, new, juicy canes started at the ground, and to keep them growing for next year's flowers.

The best method is to cut the bush free from its support and lay it out on the ground where the undesired wood may be observed and removed. The chosen branches should then be firmly tied to the support, continuing to tie them as they grow to prevent their whipping about in summer storms and slashing each other with their thorns and injuring tender stems.

THE ROSE GARDEN

After the late June bloom is over, make sure that the withered flowers and seed-pods are removed from all Hybrid Tea Roses and Hybrid Perpetuals. Do not be afraid to cut the stems long, but leave one or two leaves of each stem on the plant to produce new flowers. The weekly or fortnightly stimulation, begun in late May or early June, may be continued until the middle of the month, but it is not wise to give heavy extra feeding to roses after that time. It is too likely to force a heavy, succulent late autumn growth which will be winterkilled.

Bugs and diseases must be continually fought. The law for this was laid down in May. Spray or dust the roses regularly at intervals of ten days, or a week. Do not omit a single treatment or disaster may follow. The commercially prepared sprays recommended for black spot are efficient if used often enough, but the most effective material is a finely divided sulphur dust sold in seed stores and by nursery firms. Apply it before rains, if you can tell when it is going to rain, but never in the hot sunshine, or when the foliage is wet with dew or rain.

SEED COLLECTING

One of the pleasant duties of July is to collect the seed of pet plants for increasing your own stock, or to give away. Always save seed from marked plants only. Before the Delphiniums have finished blooming, mark the finest spikes for seed. Try marking only three spikes in the whole garden. If you have less than a dozen plants, mark only one. This makes a nice job. The waverings and the balancings, the choosing and the rejecting, picking this spike for its length, that for its compactness, another for its color, still another for the size of the flowers, and then discarding all but three of them, calls for the highest judgment and taste the gardener possesses. The same is true of Columbines. Choose plants with colors you like, discard all crooked or short-spurred types, also look out for and avoid those with flat corollas (the best flowers have corollas perpendicular to the sepals or slightly flaring). During July, mark the best flower of your Regal Lilies for seed. Observe how they vary in width of petal, presence

(Continued on page 87)

Modern American Industrial Design

(Continued from page 31)



PHOTO BY TONY VON HORN

In this modernistic dining room the table of dull chromium with mirror top was designed by Donald Deskey, the vases by Archipenki, the metal flowers by Robert Locher, and the chairs with chromium plate frame and heavy black leather seats are from Vertheim. Courtesy Frances T. Miller, Inc.

The Garden in July

(Continued from page 86)

or absence of the disfiguring purple on the outside, the amount of frilling along the edges of the perianth segments, the number of blooms to a plant, and so on.

Except for special plants like these mentioned, it rarely pays to save seed. It is much better to buy it from specialists who know how to select and care for it. But in each garden there should be some special treasure, if it is only a strain of petunias or marigolds, that should be selected and kept pure by the master or mistress. This is a stamp of the established garden giving it continuity and a personality.

TRANSPLANTING AND PLANTING

Annuals not in place by the first of July have small chance of making good growth and bloom this season. But emergencies will happen, and there should be no hesitancy about filling vacancies with hopeful potted annuals of which a reserve supply should be kept in the cold-frames or in a secluded part of the garden.

If the German Iris were neglected in the rush of June, make sure of them now. Dig them, divide them, reset them, plant new ones. This can be done any time from mid-June to September, but the earlier it is done the better. Check over all Iris plantings to discover the borer, and if found, destroy him as directed last month. This is a serious pest, and many Iris plantings have been destroyed by it.

Get ready to move or thin the Madonna Lilies which have become too thick. This can be done any time after they have bloomed until the tops have died down. They will have disappeared by the early weeks of August if seed pods were not allowed to form, and it is better not to permit this, because the seeds are no good anyway. It takes much too long for them to come up. Even the most patient gardener will do better by raising Madonnas from bulb scales or offsets.

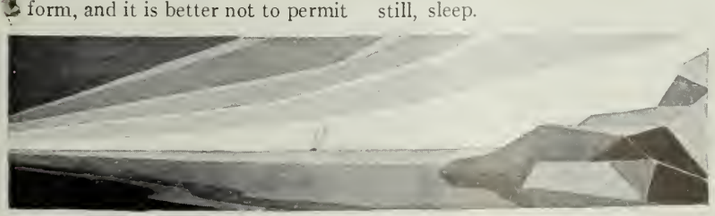
July is also a good time to move Oriental Poppies if it has to be done. Wait until the tops are dead and then dig for them. It is bad business to move these plants because of the heritage of root suckers that follow where the old plants were, with the result that Oriental Poppies quickly become weeds in gardens where they are frequently moved.

Be sure the orders for Peonies, Tulips, and Narcissus are sent off before the end of this month. Narcissus ought to be planted in August, but it is rare that they can be obtained by then.

CULTIVATION AND WATERING

The great July trouble throughout most of the country is drought. Constant action with the hoe and rake will obviate the necessity for watering to a large extent, but if several weeks pass without adequate rainfall, watering must be resorted to for annuals, Dahlias, Gladiolus, and Roses particularly. When watering, be sure to make a thorough job of it. If set automatic sprinklers are used, let them stand an hour or two hours in one place. If the hose is used, allow it to run upon the ground without a nozzle until the water soaks down a foot or more. If only the watering can is available, God have mercy on your back!

But mostly, July is a lazy month, a respite between the feverish rush of June and the blazing conflagration of August annuals. Take it easy—go to the seashore or the mountains, buy a book and read it, or, better still, sleep.



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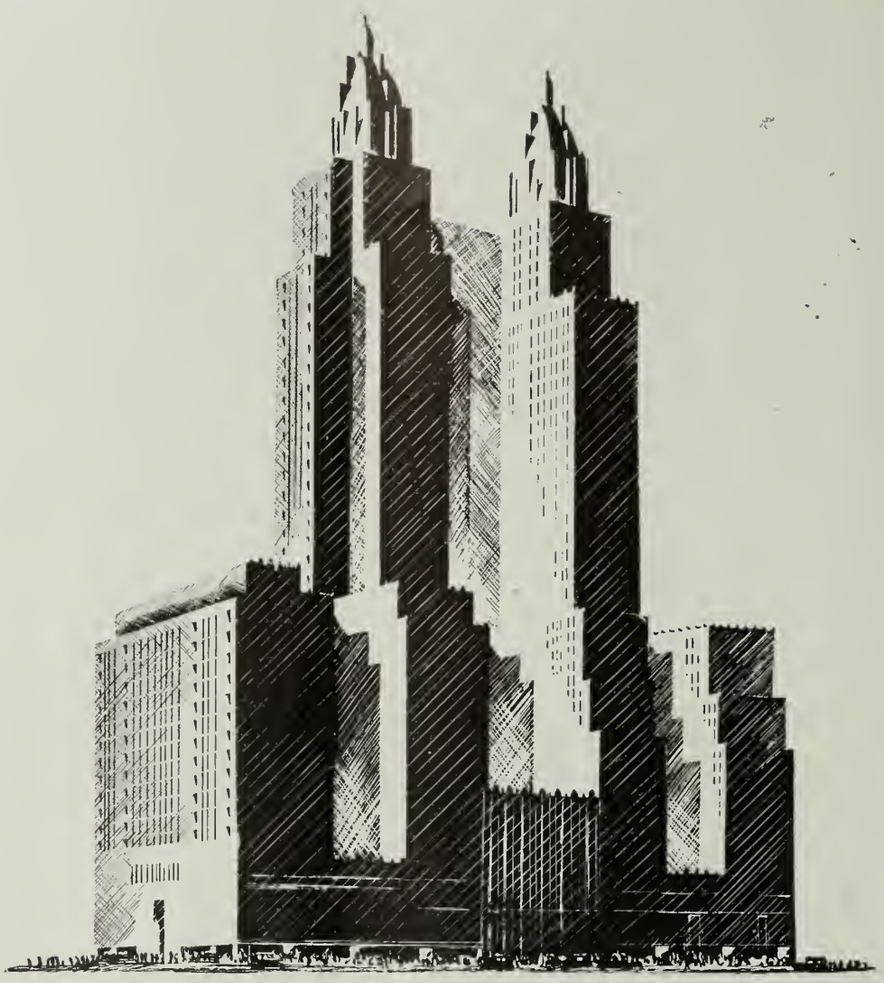
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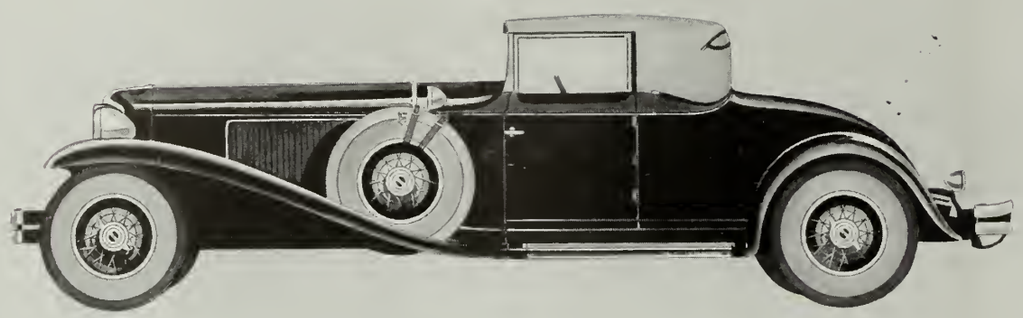
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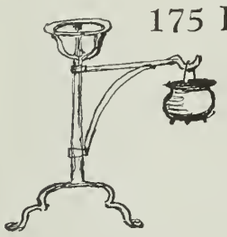
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From the Smart Shops and Antique Galleries

By ELIZABETH LOUNSBERY

ANTIQUE furniture, both 16th and 17th Century Italian and Spanish, has been received in the recent shipments of George W. Funk in an interesting showing of desks, chest of drawers, credenza, chairs and tables of all sizes, in which the small, occasional types are featured, adaptable to all uses.



Italian walnut 12th Century chest of drawers and stool, covered in needlework and blue velvet. Spanish gilded wood lecturn. 17th Century altar piece. By courtesy George W. Funk, 862 Lex. Ave., N. Y. C.

Other notable pieces are the stools, such as that illustrated, covered in old Florentine needlework, and many beautiful mirrors in their original gilded frames. Fabrics for hangings and coverings are also to be found here in quantity, in richly colored damasks and embroidered silks. Mr. Funk's collection of alabaster, both modern and old, is likewise unique in offering unusual shapes for lamp bases and for ornamental purposes. Architectural paintings and wrought iron torchères and candlesticks are other decorative accessories of note.

INTERIOR furnishing in which beautiful old wallpapers form the keynote of the scheme has inspired Isabella Barclay to assemble a rare collection of 18th Century French papers and painted canvases from which to choose. With such rare examples as the "Hunt in the Forest of Compiègne," complete in a set of 44 running feet, made by Jacquemart et Bénard, successors to Revillon, yet bearing the Revillon seal, or the equally decorative papers of Dufour the beauty of a setting is assured. In the smaller groups, the papers are often shown in screen panels, that may be removed and applied to a wall surface. In the painted canvases, the decoration varies from running flower designs on soft blue grounds to the darker, richer tones, as in that intended as a cartoon for a Soho tapestry in three panels.

Borders with Louis XVth and XVIth, Empire and Directoire motifs form another distinctive collection, here. There are, as well, rare Aubusson rugs, marble mantels, tôle candelabra and side brackets with flower spray branches, and four remarkably fine terra-cotta garden figures by Bouchardon weathered a deep brown.



One of six panels, 48 running ft., early 19th Century French paper by Dufour, "Monuments of Paris." The colorings combine blue, yellow and green. Courtesy Isabella Barclay, Inc., 16 E. 53rd St., N.Y.C.

MODERN furniture manufactured for wholesale and retail buyers by Vollmer Inc., in aluminum, chromium, brush nickel and copper with glass and bakelite table tops, offers a variety of de-

DECORATIONS OF DISTINCTION



Combination bridge and coffee table, brushed nickel base, bakelite top. Indirect reading lamp. Square tubing chair, blue Permatex seat. Courtesy Vollmer, Inc., 227 E. 45th St., N. Y. C.

signs in the contributions by leading modernists, such as the Hoffman's and others of equal prominence.

As an example of combined conveniences an aluminum tubing telephone stand is to be mentioned for its many advantages. This consists of a black lacquer telephone shelf with an adjoining seat, covered in black rep, and convenient racks for books. Another innovation is the table illustrated, which may be lowered and used as a coffee stand or raised for bridge. The nests of tables and smoking stands are also of interest, likewise the desk sets and lamps of various types.



Reproduction of Jacobean cupboard in hand-carved oak with boxwood and ebony inlay. Desirable for dining room. Courtesy Ashforth Shops, Inc., 316 E. 61st St., N.Y.C.

FURNITURE of period design, made for the trade and the decorators in their own factory, is presented by the Ashforth Shops in a creditable showing of fine pieces.

Using only the best of kiln-dried wood these manufacturers supply reproductions in an antique finish or polished glass lacquer surface that vies in beauty with the old, so skilfully is the work executed. Following the designs and adaptations of period motifs by John Edward Moyer, each piece is made a careful study until it becomes a finished product in hand carving and superior workmanship.

Special designs are also executed by these Shops, as well as overstuffed pieces in which modern outline are featured in the frames.

LEATHER work of the finest kind with hand tooled gold, as applied to practical accessories for the house, by the Florentine Craft Co., combine utility with beauty.

To meet each requirement, just the proper proportions are studied such as the case illustrated, intended for a French telephone. This is beautifully lined with silk and velvet and can be made in any colored leather to harmonize with other decorations. With this is a leather cover for the telephone book, equally attractive.

Backgammon sets, too, are made for every purpose such as in the usual table size; that suitable for traveling, as illustrated, which fits snugly into the suitcase or valise, and the small pocket size. Among other accessories may be added the complete appointments for a desk; waste baskets, some with cinnabar inserts, photograph folios, and frames; atlas and dictionary covers, book ends, cigarette boxes and magazine floor racks in Florentine and colored leather.

VICTORIAN furnishings that comprise so definite a part of Bruce Buttfield's decorative work,



Florentine leather hand tooled telephone case with bronze plaque. Any color, red and black tooled backgammon set, 6″ x 10″. Also comes in other sizes. Courtesy Florentine Craft Co., 54 W. 21st St., N. Y. C.

by no means exclude period types and Georgian interiors, in which Mr. Buttfield has produced some of his most intriguing backgrounds.



Louis XV walnut and rosewood desk—Early 18th Century armchair (set of 6).

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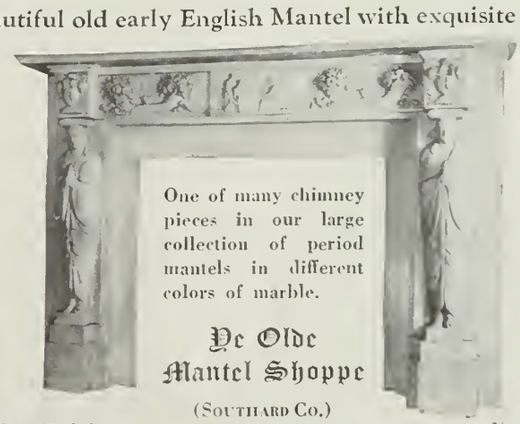


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For example, as a departure and suggesting the modern, in a recently completed commission, the living room showed two-toned white walls with an oyster white carpet. All window draperies were white and the Victorian furniture finished in white with white velvet coverings. The piano, too, was given the same finish. White pleated and smocked linen lamp shades were used and color only introduced in tall crystal vases filled with brilliant flowers and in touches of colored glass, here and there.

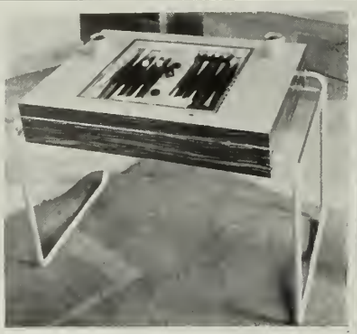
In outdoor iron furniture, Mr. Buttfield has acquired some exceptional examples of the Victorian era originally used in old cemeteries, but in their present day presentation painted in glowing shades of pink and yellow, as well as white. He has likewise revived iron urns of classic outlines, formerly used on lawns, and iron animals, such as amusing deer and dogs.



Reproduction 19th Century hanging shelf, white finish. Bisque hand vases; Staffordshire group and glass fruit and goblet of the period. Courtesy of Bruce Buttfield, 12 W. 8th St., N. Y. C.

MODERN decoration and furniture, designed and executed under the supervision of the group of architects that control the S.P.R. Galleries, is featured by these galleries. There are also several interesting decorative items that have originated here, such as the triple flower vase in which three cone-shaped containers of graduated size, in white, yellow and green glass, fit within each other, making a charming and most unusual flower holder. A pewter bowl of original design with broad leaves radiating from the base, as its only decoration, is another designed in their studio.

In conjunction with the modern, period decoration covering the 18th Century English and French, as well as the Colonial is also carried out to comply with the possible preferences of their clients.



Aluminum tubing backgammon and checker table with Macassar ebony reversible top, inlaid with pewter and hollywood around the sides. Courtesy S.P.R. Galleries, 40 E. 49th St., N.Y.C.

FURNISHING the interior of the house to make it a livable and interesting home, free from the spectacular is the endeavor of Miss Zuckermann of the Georgian Galleries with the cooperation of Gennaro D'Onofrio, who is associated with her. In favoring the Federal, Adam, Duncan Phyfe, 18th Century English and late French periods, Miss Zuckermann has found attractive backgrounds for the colorful chintzes and silks, which she has a special talent in combining.

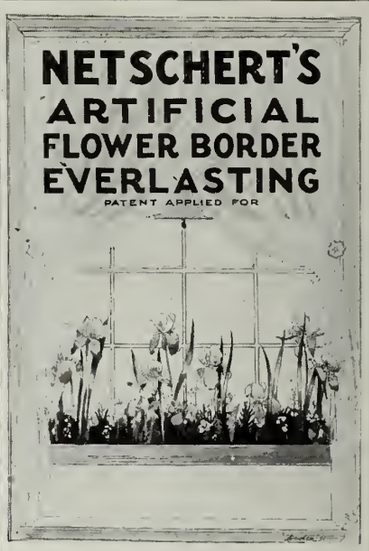
As an example, one of her country house morning rooms shows a mauve wisteria pattern chintz on a gray ground, as the curtains; green moire covering a Sheraton satinwood sofa and green brocade on a comfortable English armchair. A velvet covered footstool repeats the wisteria note. Another pleasing combination appears in a sun porch done in Chinese yellow with green and mulberry, very cheerful.

In carrying out her work, Miss Zuckermann first studies the personality of her clients so that she may work in complete harmony with their ideas and reconcile them consistently to the outline of her decorative plan for their homes.



Reproduction Chippendale mahogany armchair with tapestry covering. Late 17th Century walnut English table with hexagonal top. Courtesy Georgian Galleries, 400 E. 58th St., N. Y. C.

LAMPS and metal lighting fixtures, brackets, flower pot holders, trays and boxes, classified by Kanné and Bessant as "metal-

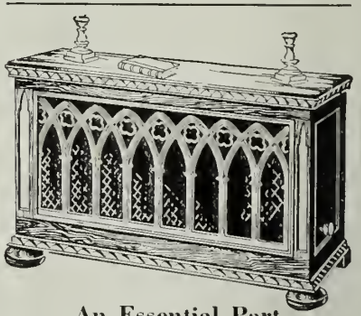


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liques" are made in their own factory for general distribution to the trade and specialty shops.

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Reproduction mahogany Chinese Chippendale tea table with Crown Derby tea service, part of an original 38 piece set. Courtesy Lans, 544 Madison Avenue, N. Y. C.

ANTIQUE furniture supplemented by well-made reproductions at attractive prices, comprise the extensive stock of Lans Madison Avenue shop.

Notably among the latter are the many small and generally useful tables, some of which are copies of the larger English tables with galleries, modified in size for smoking stands and sofa-end use. In the more important furniture, are 18th Century English break-front cabinets, secretaries and other pieces in yew wood, walnut and mahogany, as well as three part pedestal dining tables with chairs.

Supplementing an exceptional collection of rare old English china tea and dessert services, the autumn importations are to include complete sets of glass, both Bristol and Waterford copies of the old, consistent with the present day dining table. Sheffield is also provided in trays, candlesticks and vegetable dishes, copies of old designs.



Directoire metal lamp, Empire green finish. Stretched peach colored silk shade edged with green velvet. Courtesy of the Plaza Studios, 385 Mad. Ave., N. Y. C.

LAMPS of distinctive and restrained design, in keeping with the interiors in good taste for which they are intended, are made for the decorators and dealers by the Plaza Studios showing period influence.

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REMODELING of rooms for any period, interior decoration and architecture, represents the activities of McMillen & Co. Yet they favor the 18th Century French, English and Italian periods, complete with their decorative accessories and details.

An interesting example of their work is a room recently completed in which the modern feeling is expressed and yet the room's appointments have been harmoniously assembled from 18th Century French, English and Italian backgrounds throughout. Here, at the end of the room, are shown four Italian gilded and white columns with a black and gold frieze. Gun metal backed mirrors constitute the side panels at either end of a black marble mantel, from floor to ceiling, reflecting the sparkle of an unusually beautiful 18th Century English crystal and gilt center candle chandelier.

About the room are placed fruitwood Directoire armchairs done in yellow damask, Empire tables, Italian walnut side chairs and a graceful settee of English origin with high curved ends, that stands between two marble pedestals surmounted by decorated old English porcelain urns, along a sidewall. crest, which has been copied from one in the American wing of the Metropolitan Museum and intended for an early American room. Another reproduction of a museum design is seen in a candlestick base, adapted as a table lamp, in antiqued brass, of much dignity of line.

Lamp shades are strictly of tailored silk, in gold, peach and amber colorings with some slight elaboration of trimming or hand painted in conventional designs.



Eighteenth Century French console, ivory and gilt finish. Gilt bronze and white marble candelabra and clock for mantel or console. Courtesy McMillen & Co., Inc., 148 E. 55th St., N. Y. C.



Needlepoint bench canvas, 18" x 39" Chippendale design underlaid in brilliant green, soft yellow and red, ready to be worked. Courtesy Henry Hesse Inc., 641 Madison Avenue, N. Y. C.



Adam mantel of white and Isabella marble with old hob grate. Courtesy Ye Olde Mantel Shoppe. C. H. Southard Co., 251 E. 33rd St., N. Y. C.

MANTELS both old and modern assembled at Ye Olde Mantel Shoppe in variety in marble, stone and wood, have been removed from old New York residences or brought from Europe. Many show graceful outlines in colored marbles, such as those of the French periods, while others, in the 18th Century English as in the Adam mantels, combine white marble with color and center panels within their frieze, with lovely delicate carving.

A more impressive design is an English mantel of an early date following the Roman caryatidean style of architecture. This also shows a very decorative center panel with classic grouping and a carved female figure at each side of the broad fireplace opening.

NEEDLEWORK patterns on canvas with underlaid designs already to be completed in a large selection at Henry Hesse's. These have been applied to many new uses, such as book ends, waste basket covers and mules and in the charming evening purses worked in petit point.

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Wood Carving for Nursery Overmantel — *By Nina de Brenneche*

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Cover

Mrs. Vincent Astor's Drawing Room at Rhinebeck
From a Painting by William B. E. Ranken
Courtesy Wildenstein Galleries

Frontispiece

The Long Gallery in the Apartment of Mr. and Mrs. Hugh E. Murray

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VOL XXXV, NO. 4

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The long gallery in the apartment of Mr. & Mrs. Hugh E. Murray with its carved beamed ceiling, casement windows and oak paneled doors

THE detail of this room is exceptionally fine—the furniture is Jacobean, the rug, an old Feraghan, and the chandelier of perforated Spanish metal

Arts & Decoration

A Tudor Apartment Overlooking Central Park

So Beautiful and so Completely Harmonious Is this New York Home of Mr. and Mrs. Hugh E. Murray that One Expects Through the Casement Windows a Vision of Oak Forests and Mediaeval Bridges

French & Co., Decorators

IT IS possible that in some of the old Elizabethan castles, in the great estates of England, there may be a rarer and more elaborate showing of antique furniture and rugs, ceilings and walls and woodwork, but I doubt if any palatial home in the world has a finer combination of comfort with antique beauty than is shown in the apartment of Mr. and Mrs. Hugh E. Murray, facing the warm green of Central Park, with its little blue pools, fine old trees, and blossoming shrubs. The charm of this apartment has been effected by the bringing together of some of the rarest and most colorful, most alluring antiques from all over the world. In the dining room is one of the finest Jacobean court cupboards to be found; there are rugs from Feraghan, and a Prie Dieu, reminding one of the reverence shown religion in the Renaissance. There is a 16th Century tapestry in the living room with Lords and Ladies promenading to and fro in bosky woods and one feels that these very shadowy yet charming people would be quite at home in the Murray apartment if they were invited for a dinner party or even contract bridge.

The paneling alone in this wonderful home is a priceless possession. In the dining room, it is carved oak after the manner of the 15th Century boiserie, in the library, it is of pine in delightful contrast with the carved ceiling and the grilled bookcases. In the long gallery, which might easily run from fireplace to fireplace in an old Tudor home, only the ceilings and rafters are of wood, richly carved, and the doors, of course, are oak with ornate wrought-iron trimmings. The library is one of the loveliest rooms in the house, with a cove ceiling and furniture all of the 18th Century in walnut and mahogany.

But nowhere is there a richer association of color, form and fabric than in the living room, even to the casement windows which are embellished with Renaissance stained glass, and the Jacobean oak tables show portentous bulbous legs.

It is not until we reach Mrs. Murray's bedroom that we feel a lighter note coming into the color scheme, for here the wood paneled wall is painted and decorated in true French style, with painted panels between the grey spaces, and the curtains are a pastel tone with designs of flowers in natural colors. The richest note, perhaps, is the jade-green velvet which covers the sides and back of the bed and forms the coverlid. This bed rests in a recessed arch.



The entrance hall, designed to suggest somewhat the enchanting beauty of the gallery and the rooms beyond. The doors are oak, linenfold design, and the furniture Jacobean

There is a second room, the daughter's bedroom, furnished entirely after the old French Provençal style, the woodwork in cherry and the fabrics in gold and brown, with walls a delicate rose and cupboards with mirrored doors. The effect is exceedingly quaint and charming, yet young.

Old French furniture is used in Mrs. Murray's room and the doors are paneled and painted as a fitting background for the more delicate tones of the fabrics and fittings.

Even the hall, which makes the entrance from the elevator to the gallery, is done with a sense of complete harmony and seems definitely to lead up to the rest of the apartment. The walls are limestone with doors of linenfold carving after the fashion of the 15th Century, and the floor is of variegated slate. The long gallery, into which this little room leads, has windows and door trims of stone, as one would expect in an ancient castle. The windows face the court and are of leaded glass with stained glass motifs.

The chandeliers throughout this home are particularly appropriate and fine. In the dining room, they are in Gothic style, developed in bronze, with center sustaining figures of little angels, and we trust they are not prohibition angels because in so fascinating a dining room, they would seem out of place. The curious refectory table in this room is fitted with a sliding top and upon it rests a mat of old Renaissance brocade and two magnificent Renaissance silver candlesticks. The sideboard is set into the walls with the paneling, which reaches only a third of the way up on the wall, beautifully carved in Gothic tracery. The doors are part of the whole paneling scheme of the room with linenfold panels and Gothic finials.

Fortunately, this lovely apartment is so high up from the New York city level that it is possible here to escape corroding sounds and sights, and to slip away into another world of great enchantment—an environment that brings back a vision of knights riding away on magnificently caparisoned steeds, though not down Fifth Avenue, and ladies sitting at the casement windows, weaving vast tapestries for heirlooms, and pretty maids, running to and fro with home-brewed wines and baskets of flowers, and occasionally glancing over the balcony that juts out beyond the leaded windows, for the sight of a messenger who might bring a welcome or unwelcome word of the return of the mighty, and often portly master of the castle. For these fair ladies were practically prisoners while their lords made pilgrimages, or fought the neighboring barons.



The fireplace in this beautiful living room is of stone, lined with herringbone brick, and the stone medium is repeated in the arched opening leading to the music room. The paneling, oak and rich in tone, is fine Jacobean in the style of the English 18th Century

The group before the fireplace in the living room consists of a walnut sofa, upholstered in antique embroidered velvet, an antique oval-shaped Italian table, and nearby, a Jacobean court cupboard. The lamps are old porcelain and the tapestry 16th Century





Mrs. Murray's bedroom has the walls paneled in wood, which is painted and decorated in two tones of French grey. A niche for the bed has cupboards on either side fitted with trays and drawers. The curtains are brocaded with flowers in natural colors

All the furniture here are fine antique pieces and the hand-tufted carpet is of champagne color—a most restful and satisfying room, which is in delightful contrast with the gorgeousness of halls, galleries and living rooms with their paneled walls and warm colors



THE library has the walls covered with pine and a rich ceiling of hand-modeled plaster, and there are grilles in front of the bookcases to protect the fine first editions. The furniture here is all 18th Century in walnut and mahogany and the floor is oak, the dark finish accented by the light note of the walnut. The windows overlooking the roof have leaded glass trim, with colored insert ornamental motives



THE Gothic oak paneling in the dining room is derived from an original 15th Century room at one time in a convent in the South of France. The sideboard is flush with the wall and recesses back and forms a part of the paneling. It is flanked by two compartments with hinged doors. All of this wood work is beautifully carved in Gothic tracery. The refectory table is an antique model, the chairs are Henri Deux period





PHOTOGRAPHS BY STELLA F. SIMON

Blown Glass Figures for Table Decoration, with Crystal Flowers and Trees

These Graceful and Sometimes Humorous Figures Are from an Exhibition of Glass Shown at the Metropolitan Museum of Art

Courtesy Mrs. Marianna Von Allesch

Above—These ornamental blown glass figures are a group of dancers and musicians, with a slender tree for accent. The stems and trunk of the tree are of brown with twining branches of clear white glass and the figures are in various pale colors—amber, rose and lavender, as well as clear white

Right—The supple, graceful figures known as "The Wrestlers," are of clear white blown glass. These can be used as a table centerpiece in a bowl of flowers, or standing alone on a black glass table or in the center of a long, shining mirror. It is a fantastic piece with great freedom of motion



Rare Treasures In Antique And Modern Silver



PHOTOGRAPHS BY DANA B. MERRILL

SILVER, because of its natural beauty and imperishable quality, its adaptability to exquisite workmanship and its susceptibility to brilliant polish, seems from ancient times to the present day, to have been the most favored metal for all articles of utility and ornament designed for table services of magnificence and splendor, or for simple every-day use. In view of the marvelous display of antique English and Colonial silver, the superb reproductions of treasured heirlooms of past centuries and in the fine craftsmanship of beautiful modern designs, it seems safe to say that today America leads the world.

If the sentiment expressed by John Adams in a letter written to his wife Abigail, in 1778, had been shared by a majority of the Colonists, America would not be the treasure house of the most superb examples of the gold and silversmith's art, of the finest jewels, the most magnificent tapestries, silks, velvets and the rarest laces, for he wrote, "If I had power, I would forever banish and exclude from America all gold, silver, precious stones, alabaster, marble, silk, velvet and lace." Fortunately his opinion was not of sufficient weight to stop the importation of English silver, or to exterminate the flourishing craft of Colonial silversmiths, but

AN ivory silk effect dinner cloth with Point de Venice runner, courtesy Mossé, covers this bridal dinner table. The sterling silver dinner service is George III style, "Gadroon" pattern and the flatware is King George. By courtesy Black, Starr & Frost-Gorham, Inc.



RIGHT—This graceful tea table is set with a magnificent sterling silver "Reponssé" tea service and tray executed in the Francis First manner. Rich enough to adorn the most luxurious tea table. Courtesy Reed and Barton

A RARE antique sterling silver "Monteith," of the William III period, with a scalloped removable rim. This bowl was made by John Penfold of London in 1696. These old bowls have again come into popularity. Courtesy Crichton



Fine Antique Silver with Historic Associations, Flawless Reproductions of Rare Examples and Beautiful Modern Designs, Are Available for the Connoisseur, the Collector or the Hostess

By Juliet and Florence Clarke

to just such Puritanical expressions were due the wholesale destruction of priceless treasures in all the arts at the time of the English Reformation, for crimes seem never to be committed more whole heartedly, than in the name of religion.

Happily much beautiful antique silver still exists in the private collections of Royal and ancient historic houses, or is carefully preserved in Museums, while in recent years many superlatively fine pieces of the most interesting periods have been brought to America. Among the fine examples of antique historic silver on exhibition is a rare sterling silver "Monteith", a punch bowl of the William III period 1696 made by John Penfold of London. The scalloped removable rim is ornamented with cherub heads and the bowl has grotesque mask handles. Other interesting pieces in this collection are an unusually large sterling silver sugar caster, ten inches high of the Queen Anne period, 1711, which bears the arms of Baron Anglesey; a silver "Warwick Frame", or cruet stand of the George II period, 1732, with sugar caster, bottles for oil, vinegar, cayenne and black pepper made by Charles Hatfield of London. Very rare are the silver dishes for toasted cheese, with removable ebony handles and pan

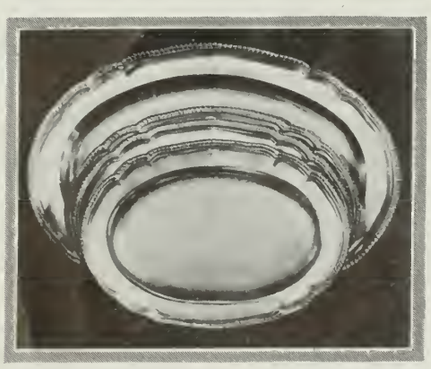




THE handsome damask dinner cloth, courtesy Grande Maison de Blanc, service plates, Lenox China, stemware, Steuben division, Corning Glass Co., and the candelabra, flower bowl and flatware of the St. Dunstan pattern sterling silver from The Gorham Co. are here combined

THIS dining table is covered with a linen damask dinner cloth of leaping stag design, courtesy Mossé, and the entire sterling silver table service and flatware is Mary the Second in design. By courtesy Rogers, Lunt & Bowlen

PORTION of a magnificent dinner service of sterling silver which was made in England in 1783 for Lord Cloncurry of Dublin, Ireland. The only adornment is a simple beaded edge. Courtesy Bailey, Banks and Biddle Co.





for hot water, these are of the George III era, 1768 and were made by Septimus and James Crespell, London

Illustrated is a portion of an important sterling silver dinner service of one hundred and twenty pieces, formerly the property of the late Lord Cloncurry of Dublin, a wealthy wool merchant, who was created Baron, in the same year that the Colonies declared their independence and in 1789 elevated to the peerage. Each piece bears the Cloncurry crest and coat of arms, in which one of the two animals supporting the shield is most appropriately a sheep rampant. The high curving handles and shallow flutings of the covered soup and sauce tureens show the classic influence, all of the plates, platters, entrée and vegetable dishes have shaped flanges with gadroon mounts, exquisitely plain, dignified and typical of its period 1783, no finer service can be found in either England or Ireland.

The distinguished silversmith Paul Lamerie is represented by a fine pair of candelabra dated 1729, while splendid examples of rococo ornamentation are a pair of tall, five branched candelabra with graceful acanthus scrolls. A magnificent set of six candelabra bearing the Hanoverian crest and coat of arms has especial interest, for it was made in London for the King of Hanover, son of George First of England. The most ornate workmanship is shown in the set of four magnificent covered vases of silver gilt, royal plate once owned by the Duke of Sussex. Among the finest examples of antique hollow ware are a pair of elaborately ornamented sterling silver entrée dishes, with warmers, the covers surmounted by the Imperial Crown of England are further embellished by the monograms of William Fourth and Queen Mary, which add so much not only to their beauty, but to their historic interest. Old monograms are important to the identity of such pieces. In this same collection is a fine silver gilt tea tray made in Dublin by J. Scott in 1802, its shimmering surface is elaborately chased with a flower and scroll design and further enriched by a central medallion enclosing the arms of its original owner. For more than a century after its introduction during the reign of George II the epergne, with its delicately pierced baskets and smaller matching trays of sterling silver, was the most splendid table decoration of

(Continued on page 74)



ABOVE—Flat Point de Venice runner set, courtesy James McCutcheon & Co. The fine epergne with original Waterford glass linings, silver table service and flatware, Georgian design. Courtesy James Robinson

LEFT—Two of a set of four magnificent silver, gilt-covered vases, royal plate, thirteen and one-half inches tall, originally in the private collection of the Duke of Sussex. By courtesy Freeman of London

BELOW—Exquisite craftsmanship is shown in spreading tail of peacock and pheasants with adjustable wings of sterling silver, made in England. Courtesy E. Schmidt & Co.

BELOW—This quaint sterling silver tea pot has the pine cone finial denoting hospitality. It is copied from an original by Paul Revere. From International Silver Co.





Painted Walls for More Permanent Homes

Increasingly, Mural Painting Is Finding Great Popularity in the Newer Houses and Apartments, Frequently Furnishing the Keynote of the Color Scheme



PHOTOGRAPHS EXCEPT ONE BY MATTIE EDWARDS HEWITT

PAINTED panels are effectively used in the entrance hall of the home of Mr. and Mrs. C. Russell Feldmann. The designs are Chinese developed in Oriental lacquer, red, bright blue and yellow. There is a Chippendale side table and Queen Anne chair in Chinese lacquer. Hampton Shops, Inc., Decorators

LIVING room in the Park Avenue apartment of Mrs. Max Danziger has the walls decorated with Chinese designs, and wood work painted lacquer red. The furniture is mostly mahogany. A gold Chippendale mirror hangs over a red lacquer cabinet. Furniture, antiques and replicas, Harry Meyers Co.

PHOTOGRAPH BY JOHN WALLACE GILLIES



THIS dining room in the home of George Churchill, Esq., is richly decorated with murals by Clara Fargo Thomas, the landscapes executed in pale, opalescent colorings. The architectural details are painted to represent pink marble. Here, the ceiling of the room is pale blue. The floor is terrazzo and the table is mahogany, while the chairs are Hepplewhite, painted in a tone which blends with the mahogany and the mural decoration



THE panels in this bedroom are painted on canvas by Rome Richardson. The room is predominatingly corn color while the background of the decorated panels is turquoise blue and the chinoiserie design is worked out in tones of brown and green. The carpet here is mauve and the draperies of the bed are yellow satin. The beds are reproductions of Louis XVI and bergères covered with ashes of roses silk velvet. Demarest & Co., decorators





THE dining room in the Park Avenue apartment of Mr. Bradford Brinton has the walls decorated with murals of Canadian geese honking across a background of bright silver over a marsh; painted by Thomas Wood. The curtains are orange satin and above the hangings are gold mirrored cornices. The walls make a most interesting contrast in color and texture with the dark woods of the furniture. Ysel, Inc., decorators

NEW YORK living room with painted panels in silver paper set into walls of powder blue. A great deal of coral is used in this design, which is definitely "French-Oriental." The curtains here are powder blue taffeta with pale coral inner curtains. The graceful armchairs are in blue and gold damask upholstery with walnut frames and the rug is silver grey. Old French porcelains are shown in the cupboard. Elizabeth Peacock, decorator



Oriental Paintings of Rich Decorative Quality

The Art of China, more than Any other Oriental Land, Combines Well with Period Decorations and the More Modern Furnishings

By BENJAMIN MARCH

Curator of Asiatic Art, The Detroit Institute of Arts



A panel painted on silk with a tan background and subdued colors except for the little figures on the half-moon bridge. It is a painting of the Ch'ing dynasty and one of four famous panels. Arden Studios, Inc.

WHEN Wu Dao-dsz vanished within his own landscape, mural painting as a great secular art in China had reached its climax. That was in the middle of the eighth century, at the end of that glorious epoch of the T'ang dynasty in which the Kai Yüan reign of Hsüan Dsung, or Ming Huang, was especially illustrous. Wu is commonly conceded to be the greatest master of Chinese pictorial art, and is reputed to have painted in his time more than three hundred frescoes on the walls of palaces and temples, chiefly in Lo-yang, the capital. Then came the day when his aged patron, the Emperor, commanded him to paint still another landscape in one of the apartments of the palace. The artist closeted himself with his work, and his brush moved with almost supernatural swiftness over the surface of the wall. Presently he rested, and the Emperor was invited to inspect the finished picture. A scene of wonderful beauty was spread before him. Through forests in the valleys winding streams flowed placidly that had but lately come from the leaping cataracts of the higher gorges. Distant peaks rose above the floating clouds, while below the habitations of men were in harmony with the world about them. As the enraptured patron gazed upon the sight, the artist called attention to an inconspicuous doorway—and clapped his hands. The door seemed to expand, and its two leaves flew open at his signal. Turning to his lord with the wistful face of one whose heart is in a far place, "It is very beautiful inside," he said, and stepped across the threshold as if to lead the way. Held in amazement, the audience made no move or sound until the door had closed, when the whole scene faded like a vision and the wall was blank as if no brush had ever touched it. Wu Dao-dsz was never seen again.

Many of the most interesting legends of Chinese art, of Buddhist figures glowing with supernatural light, of dragons soaring to heaven while the temple walls from which they had sprung crumbled to dust, are concerned with mural painting, and it would be pleasant to grow discursive concerning them and their significance to the student, considering how each points not to objective imitation of externals, but rather to the living identity of the creator with his work and the true artist's almost magical rapport with the life-force of the universe. But our concern with them here is with hero tales of the great painters of old time who were noted for their frescoes. From the eighth century on the fabulous tales grow fewer in proportion as mural painting ceased to be an avenue through which the more distinguished artists found expression. In the tenth century a minor artist named Huang Chüan painted pheasants on a wall so realistically that they were attacked by the falcons of visitors to the palace. The change of emphasis needs only to be noted.

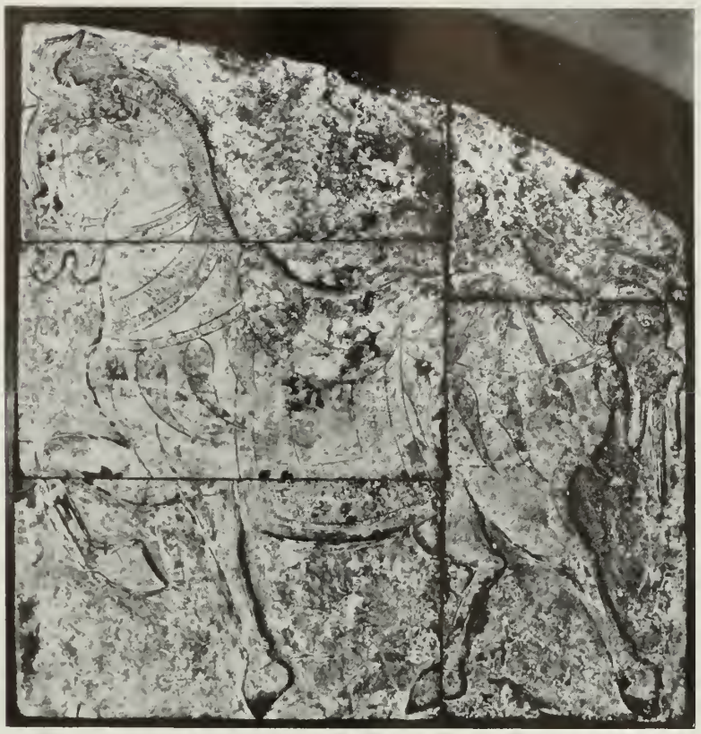
The division of the history of fresco painting into two categories which have an epochal correlation is readily made for the sake of bringing out the significance of the work done from the fourth to the eighth century. The origins of most of China's early arts are obscure, and mural painting is not exceptional. Han Wu Di of the second century B. C. is said to have built in Chang-an, and princes and nobles in both the capital and the provinces, palaces richly adorned with wall paintings. In imitation of these dwellings of the living were the habitations of the dead, but while the palace prototypes have long since vanished so that the shelters of life have no present existence, that which

A rare Chinese fresco in soft colors. Although over a thousand years old, it still has a quality of rare and interesting decoration. This is owned by Ralph M. Chait Galleries



was dedicated to death still lives. Thus we have in Shantung a series of engraved stones that lined the chambers of tombs constructed for members of the Wu family in the middle of the second century of our era. These are not sculptures, but pictures registered for the eternal dead. That these stones were also colored we can have no doubt, and what the colors were we can judge from remains such as the horse in the Detroit Institute of Arts, carved and painted on bricks from a tomb built in the third century. Here we find white, scarlet, green, blue,

Right—This fresco is Chinese, from the first half of the 3rd Century, C.E. The horse was carved and painted on brick, formerly a part of the wall of a tomb chamber. Reproduction by courtesy of the Detroit Institute of Arts



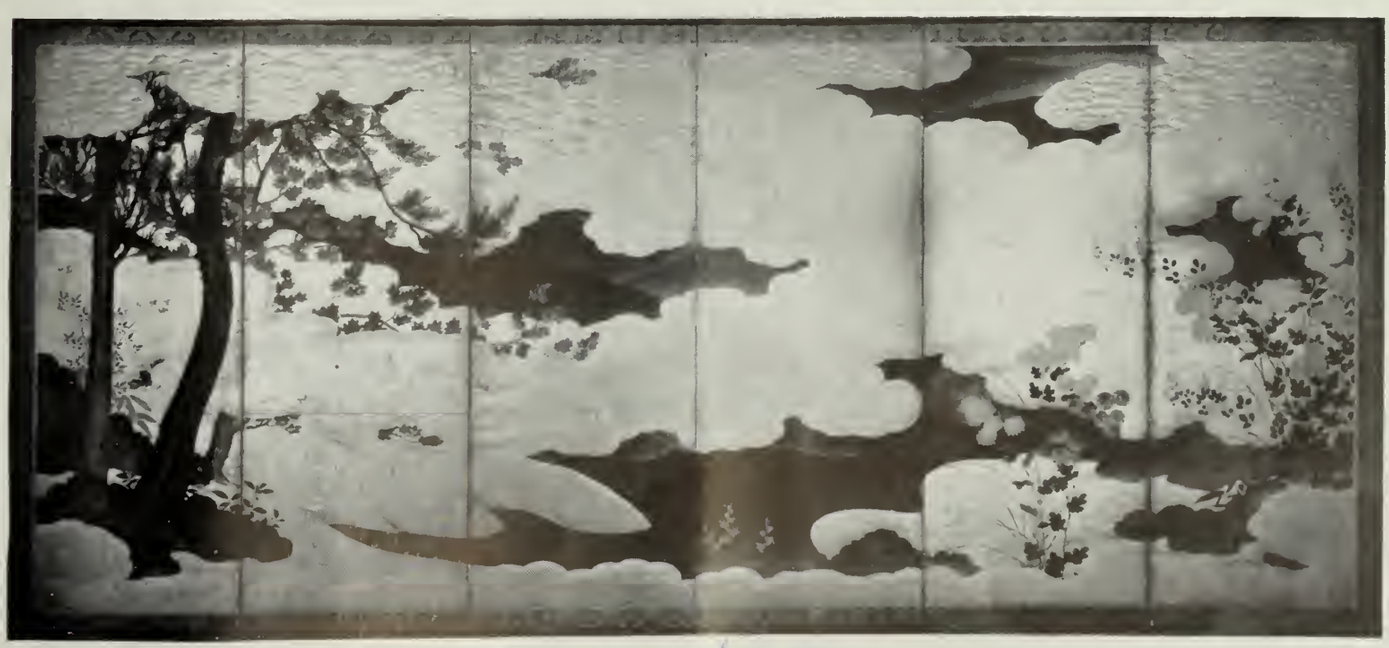
Below—This famous Oriental screen is on a gold leaf background, done in the 17th Century with precious powders—green, malachite, the blue, lapis lazuli showing chrysanthemums and maple leaves. The Arden Studios

vermillion, gold and black employed with taste and vigor.

We are not to suppose that the Han mural decoration of either palaces or tombs was the work of others than artisans. It was not until the chaotic period of division between North and South, from the third century on, that the art of painting became what it was thenceforth to remain, the exclusive prerogative of the scholarly class. The craft of painting indeed continued in a separate channel through the ages, but the pictorial art recognised by Chinese critics and recorded in the histories was produced by gentlemen acceptable to the intelligentsia of the court. So it happens that the Ming dynasty Buddhistic frescoes which have recently become popular in the West have had practically no place among those things claiming the traditional Chinese regard.

With this development of the individual scholar-artist came almost simultaneously an increasing interest in landscape for its own sake. Accepting the evidence of the Han stones we may describe early mural painting as concerned with man and the creatures, historical, legendary or fabulous, in relation to him, representing numerous figures in rather small scale on many horizontal registers. Whatever there was of landscape or setting was rather closely limited to the necessities of the narrative. But as time passed walls began to be treated more as units for single compositions, if we may deduce from the histories what cannot be proved from existing remains. Figures on a large scale, filling and decorating great spaces, occur more commonly in the stories and records. Until the Tang dynasty solidly reunited the empire at the beginning of the seventh century with a capital at Lo-yang, the art of painting flourished chiefly in the South. But the first hundred and fifty years of Tang rule were characterised by peace and prosperity that gave leisure for cultivating and money for patronising the arts; expanded frontiers that widened minds and imaginations; and enlightened interest that stimulated poets and painters. A fresh wind blowing from the world's four corners fanned the creative spark until a flame sprang up that cast a golden glow over all subsequent history of this land of art. During this time many of the mostly highly regarded artists are recorded to have painted murals, not occasionally but by tens and hundreds. New palaces and temples were prolifically constructed and magnificently decorated. Buddhism was a flourishing cult, and its shrines divided the services of the masters with the secular structures of the Emperor. But in 755 the rebellion of An Lu-shan brought to an end this period of most accomplished culture, and although the Tang dynasty remained in power for another century and a half it never regained its former glory. A violent persecution of Buddhism in 845 resulted in the destruction of many temples and the loss forever of the paintings they contained. Temporal power was slowly regained, but the decoration of the temples was from then on, except in a few minor instances, the work of unnamed craftsmen whose art has not survived The Northern Sung period was again one of splendor and high artistic achievement, but we do not hear of the noted masters adorning walls as did, for instance, Wu Dao-dsz. We may ask why and have some difficulty arriving at an answer. For one thing, when the Sung dynasty pulled the empire together in 960 out of the strife of the half century of the Five Dynasties, there was a quality of disillusion and a desire for conservative stability about the leaders; and it has been said that the impermanence of walls and the advantage of portability were recognised. Then, painting was becoming more closely allied with literature in the movement which reached a climax in Hui Dsung's Academy in the first quarter of the twelfth century. Again, the Buddhist doctrine making the strongest appeal to the literati was that of the contemplative school of Chan or Zen, which eschewed the use of cult figures. As Southern Sung succeeded Northern, Chan became increasingly strong, encouraging a sketchy mystic style of painting exactly opposed to the meticulous fine detail of the official style which still flourished in the Academy. Neither style, however, betokened much of its derivation from the broad sweeping calligraphic brushwork of the Tang period that was so well adapted to mural painting. Thus we look back upon that period of the Chinese fresco when it was a secular art; an art invoked to adorn

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Elizabethan Influence in an American Home

Roger H. Bullard, Architect

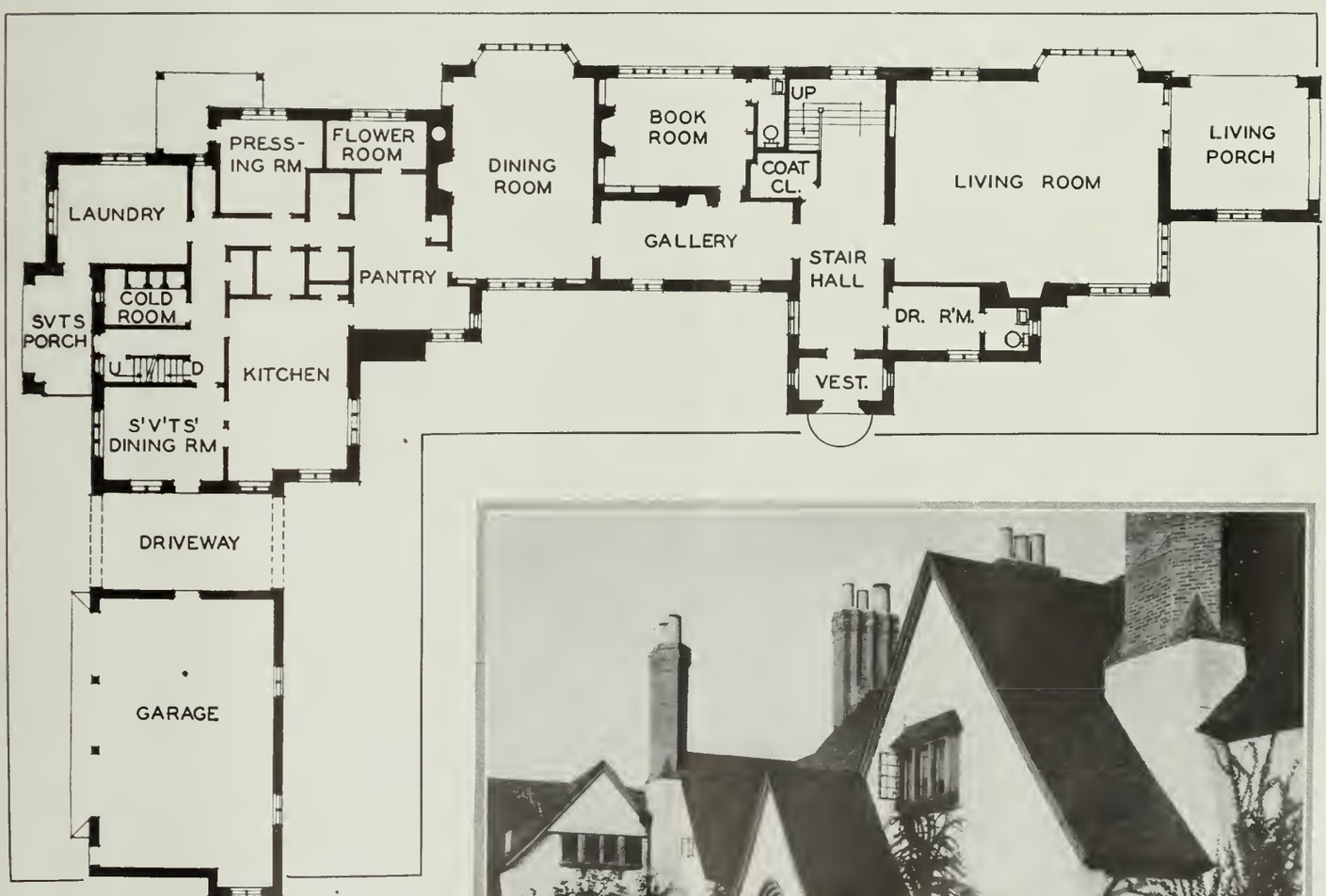


This House, which Is Too Spacious to be Called a Cottage, Still Derives Its Influence from those Lovely Rambling, Low-built Houses that tellingly Adorn the English Landscapes

THE front façade of the country home of John B. Clark at Far Hills, N. J. Wall texture is brick, painted a greyish white and the gable ends are stucco with wood-timbered bays, and this timber throughout the entire exterior is in oak, well weathered. The exterior walls are covered with brick veneer laid over frame construction

SIDE view of the Clark home, showing a close up of the brick walls with the roof in Vermont grey and green slate of graduated courses. The windows vary throughout the house; there are casement windows with leaded sash, grouped, and, in some cases, overhanging bays with a variation in the diamond and rectangular panes. The irregular treatment of the windows is effectively decorative on the side walls





THE floors throughout the important rooms of the Clark home are oak. In the bathrooms and service portion of the house, composition tile is used and all the woodwork in the house is painted except in the library and stair hall, where it is stained oak. The ceilings are plaster and the fireplaces are marble and stone facings, done with interesting old moulds. Plan shows the first floor including service portion of the house



Traditional Tudor Interior with Brilliant Color Combination

WALLS hung with old red damask, Ispahan rugs and needlework in gay colors complete this picture of a hallway in an ancient castle. Sketches by J. P. Weis

Color in Relation to Home Decoration

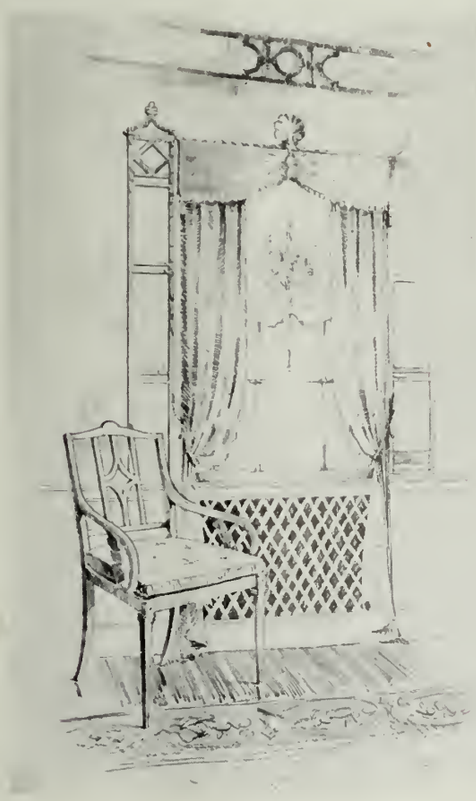
By CHARLES M. WILLSON of
Barton, Price and Willson, Inc., Decorators

IF YOU are thinking about your home, with imagination, with understanding, you will no longer plan a color scheme on the basis of "liking this color," or "thinking that color is new," or because "you want an unusual color." The selecting of color in decoration has become a much more intricate and subtle thing. Form presents fewer problems. You know how many rooms you have and how much space in each room and the type and location of the rooms, and your furniture can be adjusted to this space, must be, in fact.

But color is magical. It seems to have a power of its own to illumine a place. It is temperamental—one shade in the morning, another at noon, another at night. It changes in its juxtaposition to other colors. It is one tone under the sun, another under the clouds. There is almost no limit to its whimsicality. Also, color impresses people differently. It seems almost to change with the mood of an individual.

A greater desire for color and appreciation of its importance seems, in the last few years, to have descended upon us as a nation. Perhaps it has partly come out of the vogue for the colorful Modernistic; not because we demand the Modernistic, perhaps because the very process of resenting it and arguing about it enlarges our understanding and appreciation of certain virtues it unquestionably possesses. I have heard people say, "I could not live in a room with silver walls and green and red and yellow and cerise decorations;" and that is very understandable. But what happens as a result of this interest and controversy? Possibly the introduction of a silver note in an Early American room, or the use of light blue or pink in a Tudor banquet hall, or the bringing of lavender and orange into a sombre Georgian room of great dignity and greyness.





Left—Breakfast room: pale yellow walls, contrasting with lattice of greenish blue. Curtains yellow taffeta. Roller shade of ivory linen painted with floral bouquet. Figured rug in gay colors contributes design

Above—Sleeping chamber: walls warm putty color with contrasting curtains and pleated valances of brilliant red toile de jouy. Plain carpet. Gay coloured needlework covers the chair and chaise longue

There is no doubt but what color is being used increasingly in all decoration and will continue to be—in rugs, in fabrics and, to an extent, in walls and woodwork. This does not mean that there will be any change in our appreciation of, our desire for the great "periods" of decoration. Or that one will care less for the elegant Colonial, the sturdy Jacobean, the poetical Louis XVI, the austere dignity of Spain, or the ornate Renaissance. But undoubtedly all of these epochs of decoration will be seen through more colorful eyes. There is a greater determination to understand color, to study it and relate it to the furniture and fittings one possesses; for that matter, to relate it to one's temperament or even to one's health.

I find it very important, for instance, to study color in many different lights when I am planning a

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Left—The design of this rare Indo-Chinese tapestry woven in England by John Vanderbanc, about 1700, was inspired by the popular lacquer work. The figures, verdure and flowers are woven on a dark tête-de-nêgre ground. Courtesy French and Co., Inc.

Below, left—In its graceful design and soft coloring, this fine Aubusson tapestry suggests one of Watteau's sophisticated pastoral scenes. Courtesy F. Schumacher and Co.

Below—Woven of wool and silk, this rare 17th Century Audenarde verdure tapestry is especially interesting and unusual as it has but two borders. By J. R. Herter



Decorative Value of Old Tapestries

The Superb Tapestries of Past and Present Centuries Echo the Romantic Gothic Period, the Awakening of the Renaissance, the Grandeur of the French Courts and the Sylvan Scenes of Sophisticated Pastorals

By F. S. CLARKE

NO wall hangings that have ever been devised exceed tapestries in decorative value, with their marvelous pictured arras which in centuries past hung the walls of cathedrals and castles, vied with the stained and painted glass in their vivid hues and gleaming threads of gold and silver. Tapestries are essentially story tellers, depicting religious and allegorical subjects, historical events, pageants of the greatest splendor, sophisticated court and simple country life, vintage feasts and festivals, myths and legends, fairy tales and fables, heroic deeds of valor, sanguinary battles and stirring hunting scenes as well as flowering meadows and peaceful pastorals. From them the modern world recaptures the spirit of the past, the life of ancient times, the dress, manners and customs of by-gone ages, for tapestries have left us a pictorial history of events in an era when other records were rare.



Right—This beautiful Flemish tapestry with the original border woven in the 17th Century, depicts the familiar and fascinating mythological story, "The Judgment of Paris". J. H. Thorp and Co.



Below, right—This sylvan 17th Century Gobelin tapestry in exquisite coloring, "Children Playing," was woven from a colorful cartoon by Guilo Romano. Courtesy Seidlitz & Von Baarn, Inc.

Below—Woven from a cartoon by Lorentz Kleiser, "Madrigal", with its graceful figures, animals and flowers is inspired by 15th Century Gothic mille-fleurs. Edgewater Tapestry Looms



Weaving is one of the great and useful arts which mankind must have learned from nature, either by instinct or by imitation, probably in watching the habits of birds and spiders, for the art is of such great antiquity and was so generally practised, that at best its origin is conjectural. Savage tribes have woven from time immemorial and nations of the highest civilization have competed for supremacy in the art. The first record of tapestry weaving was an Egyptian wall painting, 3000 years B. C., which depicts two women weaving at a loom simple in construction, but having all the essential parts of the modern high-warp, while the superb craftsmanship of a fragment of fine white linen found in an Egyptian tomb, woven with lotus buds and papyrus blooms in red, turquoise blue, brown and yellow, proves that tapestry-



weaving was in a state of high perfection fifteen centuries before the Christian era.

History and literature tell us that tapestry weaving was an important part of the education of all young girls in Greece; Homeric poems give vivid descriptions of this fascinating employment and it is a curious fact that the finest examples of tapestry in those ancient times were woven, not for wall hangings, but for shrouds, as it was considered a slight to be buried without one and dishonorable not to supply one. The pictured tapestries of ancient Greece and Rome are familiar from stories in the Iliad, the Odyssey and the Æneid—Penelope, weaving at her loom by day, only to unravel secretly at night; the shroud woven by Andromache to envelop the body of her beloved Hector, the "golden web", woven by Helen of Troy, telling the story of her tragic life, and Ovid's famous description of the weaving contest between the goddess Pallas and Arachne.

Between the tapestries of classic antiquity and the Gothic pictorial arras lies an unbridged gap of a thousand years, for during that period the art of tapestry weaving was practically lost, but in the 14th Century the craft was revived and the magnificent Gothic tapestries of the 14th and 15th Centuries, rich with gold and vibrant with color, woven on high-warp looms in the cities of Arras and Paris, were the most prized possessions of kings and nobles, entirely superseding the rich damasks and elaborate embroideries of the Middle Ages. The revival of tapestry weaving coincided with the development of painting in France, for without the brilliant cartoons of the artists, the splendid arras could never have been woven.

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Collapsable Room—Modernistic in Fittings

This Entire Room Is Portable and Can Be Set Up in Four Hours and Taken Down in One. The Panels Are Adjusted by a System of Interlocking

Mrs. Ehrich's Galleries, Decorators



The cabinets which are shown at this end of the dining room are in separate pieces. The ceiling is also collapsable. No lamp, bulb, or candle is to be seen. All lighting is concealed in the upper sections of the cabinets in the four corners of the room. These spacious cabinets eliminate the necessity of a pantry, and are decorated as well. The collapsable paneled walls and the very fine and unusual cabinet work were designed by M. Jules Bouy



The walls are wood, of ebonized maple and the corners English sycamore panels; the brown on the cabinets is lacewood. The vertical stripes are ebony. The fireplace, also collapsable, is made of chromium steel and wrought iron, and is separate from the wall. The sculptured glass jars which top the columns of the fireplace are by Henry Navarre. They contain no lights but ingeniously reflect lights cast by bulbs buried in the curved supporting columns



The full length of the dining table is shown above. It is built of lime wood and French walnut and the unusual chairs are of satin wood and French walnut. In the center of the table are yellow and white flowers on a glass plaque and yellow candles with green leaves, and on the end pieces candles and fruit. The silver is by Georg Jensen. Table is designed with end pieces to leave main part free



The curtains at the window are three deep, shading in tone from a golden yellow to beige and from a coarse mesh to a fine net. The effect of these combinations of color and texture is most pleasing and blends beautifully with the decoration. The group of different type pedestals in front of the window are of wood and the top of each one carries a jar of flowers. The effect is enchanting





Decorative Quality of the New Wall Coverings

The Latest Designs Show the Influence of Brush Painted Chinese Panels, Stenciled Japanese Grass Cloth, French Scenic Panels, Old Colonial and Victorian Patterns and Newest Modernistic Motifs

By JULIET SANFORD

OF all the delightful forms of interior decoration, wall paper, in its finest grades, is one of the most desirable. In accenting the qualities of space and proportion, in appropriate enrichment of walls, and in giving color, character and artistic dignity to the most formal rooms, it is not excelled; while in its simplest and least expensive type, it is capable of giving beauty to the most unpretentious home. In selecting wall hangings if the paper is intended to be a decoration; there are delightful reproductions of Chinese brush painted panels, hand blocked scenic papers from France in their original brilliant colors or in sepia or silvery grey; while if one desires merely a background for pictures, there are innumerable unobtrusive textile effects, or the always beautiful Japanese grass cloth in plain colors.

Extremely distinguished wall coverings are the reproductions of brush painted Chinese panels. Their designs and colorings are exquisite and they are exact copies of the Imperial panels in the palace at Peking. In their detail they repeat to a feather the exotic plumage of gorgeous Oriental birds, from peacocks to paroquets and to a tinted petal all the exquisite flowers native to China, each so perfectly reproduced that one familiar with the flora of the country could identify its genus and species. The series consists of fifty panels, each twelve feet long, without a single repeat in the designs. The pattern in each strip covers five feet, the rest is the plain background color, Nattier or atmospheric blue, soft green, almond-cream, peach, yellow, or tan, the latter silk.



Left—This exquisite sectional wall paper, "Jardin des Fleurs," with blossoms in pink, yellow, orchid and blue is ideal for a young girl's use in a room. Courtesy M. H. Birge & Sons Co.

Above, left—The blue bird in the Japanese willow and lovely colors in flowers contrast with the oyster grey stric background of this wall paper. From The Wallpaper Association

Top—This beautiful brush painted French scenic wall paper depicts the "Coast of Normandy" in nature's lovely coloring. The set comprises 32 strips. Courtesy Richard Thibaut

Equally beautiful and uniform in size is the series of Chinese panels called the "Nankin," with the same backgrounds.

One of the most artistic and durable wall coverings much in vogue is grass cloth, a beautiful fabric, hand woven and colored, which comes in countless lovely tints. The graceful designs are all typically Japanese, stencilled on metallic or other backgrounds in softest colorings. Grass cloth is woven from the bark or skin of the wild honeysuckle, which literally covers the mountainsides of the flowery kingdom. This is gathered by the country people who strip off the bark with their finger tips, then tear it into thin strips or strings of even width and bleach it to a uniform color by boiling. The strings are then tied together and wound into balls ready for weaving. All the cottagers in the district have primitive hand looms and upon them weave the balls of string into strips eight yards long and a yard wide. These are then backed with sheets of paper ready for the dyer, who brushes his colors by hand into the face of the fabric.

Ideal decorations for dining and living rooms or halls with large areas of wall space are the delightful panoramic scenics, which were never more popular than today. In these may be found not only reproductions of the famous French scenics of the eighteenth century, but equally beautiful modern pictorial panels in brilliant colors, in soft sepia or tones of grey. Entirely new is the "Coast of Normandy," a French hand painted wall paper showing picturesque views of sea and shore, peasants in colorful costumes, ships and châteaux. Another lovely scenic paper is the "Coast of France" in delicate pastel colorings; both of these are exclusive with one house. Ideal for a young girl's sleeping room is the floral wall paper "Jardin des Fleurs," in which tall hollyhocks, stately delphinium, dainty Canterbury bells, foxgloves, poppies and roses, blossom in orchid, blue, pink and yellow, on backgrounds of peach-cream, putty, yellow and grey.

Wall papers simulate so many materials, plaster, marble, wood paneling, metallic finishes, illuminated or embossed leather, silk, velvet, brocade, damask, chintz, cretonne and toile, and so wide is the range of designs in each, that it is an easy matter to select the paper best adapted not only to the architectural type of the house, but to the needs of each room. Flock papers with their velvety texture and the subtle play of light and shade, which gives to each color tone an infinite variety, are admirable substitutes for the costly Venetian and Genoese velvets and the uninterrupted survival of these papers from the early seventeenth century to the present time, is ample proof of their importance in the decorative field. Wall paper is the decorator's magic wand accomplishing wonders in modern homes; Spanish wall papers are reminiscent of the gorgeous embossed leathers and tile effects of Spain under the Moors, and English papers so closely reproduce the colorful Jacobean crewel work and verdure tapestries of ancient times, that the illusion is almost perfect.

Among the magnificent reproductions of historic wall papers of Colonial days are "Old Century," depicting tropical foliage in exquisite shades of grey with touches of yellow, a replica of a paper that once adorned the walls of an old mansion in Farmington, Conn. Foliage wall papers are delightfully livable, as they spread balanced color and design on large wall areas and are extremely attractive with gay linen hangings. "Old Salem" is a Colonial scenic, a landscape with a vista of romantic scenes, crags and mediaeval castles, high above a river. The charm of its soft coloring, creamy tans, yellows and greys with touches of rose and green, its admirable drawing and decorative character make this paper as ideal for use today as it was a century ago. The original of "Osborne" was made in England prior to 1790, and was hung in the hall of the Osborne house, in West Danvers, Mass. in 1858. The design shows landscapes with

(Continued on page 62)

Right—One from a set of fifty beautiful brush painted Chinese wall panels each thirty inches wide in five backgrounds, forming a continuous design without repeats. Courtesy W. H. S. Lloyd Co., Inc.

Right—This Colonial damask in blue, eggplant, gold, green, cedar and blue green is for use in wall panels with a moulding. Courtesy Cheney Brothers

Below—This design on soft lustrous Permatex wall covering is the work of Teresa Kilham and may be obtained in a variety of colors. Courtesy The Permatex Fabrics Co.

Below—A charming imported wall paper for use on a nursery wall with all-over pattern of gaily colored children, dolls and amusing toy animals. Courtesy of the Emmerich Company

Bottom—Fadeless and washable, this beautiful design in natural colors is one of the newest patterns in "En-Dural" wall paper. Suitable for many uses. Courtesy United Wallpaper Inc.



Getting Ready in August for

Next Spring's Patterns in Bulbs May be Planned in September



These Darwin Tulips are especially effective in small gardens as they grow close together and are quite tall. They bloom in sombre shades of white and mysterious dark tones

IT seems almost as though Nature, in developing the various spring-flowering bulbs, had anticipated the craving that there is in our hearts for color and cheerfulness, for a note of rejoicing gaiety, after the sombre, dull, and long-drawn-out weeks of late winter.

The molten gold of drifts of daffodils, crimson and scarlet tunics of the marching ranks of early tulips, gay calico patterns of the flirted skirts of crocuses, gleaming blue of grape hyacinths or scillas, like glimpses of the distant sea or flash of a bluebird's wing —all of these would be delightful enough at any season of the year, but coming, as they do, hard on the heels of the last defiant stand of roaring and obstreperous March, with its mud and sleet and melting snows, they are thrice welcome, and should form the first glorious color overture of every re-awakening garden.

Almost any garden nowadays contains some bulbs. But far too seldom does the gardener consider bulbs—all kinds of bulbs—as a class or group, with which to create a carefully-thought-out pattern for the place as a whole. There is, of course, pleasure to be had from even a few bulbs of one kind, but this can be multiplied many fold by selecting different types of bulbs for various purposes. And the season when this planning can best be done is now, from August on through early October after the pageant of spring beauty from bulbs has unfolded itself, with its wealth of suggestion and information for anyone who will take the trouble to study garden effects and to familiarize himself or herself with types and varieties.

And may I point out in passing that a very worthwhile bit of bulb gardening can be accomplished with only a moderate outlay? That, in these strenuous times, is a consideration. It is true that one may pay so much as a hundred dollars for a single bulb each of several of the new daffodils—and some of them are worth it! But for a fraction of that amount it is also possible to obtain several hundred bulbs, in numerous varieties, of several different kinds of the early spring bloomers. And it looks, incidentally, as though this is going to be a "buyer's year" in bulbs. American daffodil production has now gone far beyond the experimental stage, and is beginning to catch up with the demand; prices dropped last year and are expected to come down again this year. Despite the increased tariff on tulips, they will probably be as low or lower than the very reasonable prices of last year. And so with many other items along the line. It will be a good year to buy.



Cleopatra is one of the new super giant yellow trumpet jonquils. It is effective in the May garden and is fine for cutting

And there is every advantage in buying—or at least placing one's orders—early. The "advance" editions of bulb catalogs are available in June, and these offer not only reduced prices for early orders, but usually a much wider selection of varieties—the reason being that these orders are packed in Holland, direct from the grower's stocks as soon as these are dug and ready. As most of the cost is not billed until delivery, the purchaser runs no risk.



First in importance among all the different spring flowering bulbs I would place daffodils. It is true that they match the tulips in neither range nor brilliancy of coloring—though many of the new red-cupped varieties are sufficiently striking to suit anybody's taste, and the introduction of pink and apricot shades is widening their appeal in this respect But they have the great virtue of *permanency,* remaining almost indefinitely and increasing at a satisfactory rate. And they are of such varied form and habit as to be well adapted to a great many different uses—the rock garden, groups in the hardy border, mass displays of color, and naturalizing. And, by making use of the several types, they may be had in flower continuously for many weeks.

The earliest "daffies" to bloom are the early species and the hybrids of these. Two of the most entrancing are February Gold and March Sunshine, hybrids of the dainty little *cyclamineus,* but more robust in habit, and

Lady Hillingdon is a new cluster-flower narcissus, equally fine for use in the house or for adding to the charm of the bulb borders which are the life of the spring garden



The Beauty of a May Garden

By F. F. ROCKWELL

Author of "The Book of Bulbs," "Gardening with Peatmoss," and "Around the Year in the Garden"





This border of tulips is so much more effective than the old, low-growing, solid planted arrangement and yet only a few bulbs produce all this beauty. Arabis makes a graceful border

eight to twelve inches in height. Like *minimus*, the tiniest of all daffodils, they begin blooming almost before the frost leaves the ground, in March or even in February, but they remain in good condition for a surprisingly long time—the weather permitting, for weeks. Though these are still offered by the single bulb, at a dollar or more each, they are well worth obtaining, as they are hardy and vigorous and will increase. Agnes Harvey, often with two or three of its starry white flowers on a stem, is a *triandrus* hybrid of very moderate price; Moonshine and Pearly Queen are new varieties of the same type. The Jonquilla hybrids are taller growing, but not too tall for the larger rock garden; they also are cluster flowered, or inherit that tendency, and being of the richest golden color of all daffodils, sweet-scented, and very free flowering, are ideal for cutting as well as for the garden. Buttercup, which frequently bears so many as eight flowers to a stem, and Lady Hillingdon, are now fairly well known; Golden Scepter created quite a sensation when it was introduced in Europe, but is now low priced. By all means include a few of these lovely little daffodils in your plans for next spring's garden.

Pure white trumpet daffodil; like the Jungfrau and Mrs. John Badger, it is startling in its beauty. Especially effective near water and when it is seen by moonlight



The "giant trumpet" daffodils are probably the best known class, but in too many gardens they have been planted to the exclusion of almost all other types. By all means try some of the greatly improved newer varieties among the yellow and bicolor trumpets, such as Treserve, Olympia, Cleopatra, Minister Talma, or Robert Sydenham; or the still newer and better ones like Aerolite, Golden Jubilee, or King Arthur. But if you are looking for real daffodil thrills, you will find them in the other "sections." Take the white trumpets, for instance, first made popular by a few varieties like Alice Knights and Mad. De Graaff, but including many new beauties, such as Jungfrau, a uniform creamy white in both trumpet and perianth. Of all the new white trumpets I saw during several weeks in the daffodil section in the Pacific Northwest last spring, Mrs. John Badger I considered the finest: it is pure white throughout in color and of beautifully proportioned structure. Here too are classed, as yet, Mrs. R. O. Backhouse, the world famous "pink" daffodil, which still sells for around $50. a bulb, and the much more moderate priced but equally beautiful "Lovenest," with outer petals of old ivory and delicately wrought trumpet to match, but shading to apricot, edged shell-pink.



Appleby, with pure white perianth and deep, densely fringed cup of brilliant orange, typical of the contrast sought in some of the newly developed hybrids

It is not among the giant-trumpet type at all, however, but rather among the new "short trumpets" and "cups"—hybrids of the Incomparabilis, Barri and Leedsi types—that the daffodil sensations of the next few years will appear, or rather have appeared, and await only further propagation to become generally available and take by storm the gardens of America as they have already taken those of England and of Europe. We are at least half a decade behind the times in daffodils but will not long remain so. The bulb specialists are already offering these newer things, and gradually they are finding their way into the more general catalogs. Space here does not permit any lengthy list, and descriptions, but a few of those which represent advances made in size, substance, and above all the development of marvelous color combinations, as a result of bringing deep reds and flaming red-oranges to the chalices, deep and flaring in some, flat and shallow in others, and often so deeply lacinated at the margins as to have the appearance of a double or even a triple frill. No description, however, can give any adequate idea of their beauty. Some of the fore-runners of the newer daffodils now generally offered at low prices are Bernardino, creamy white with orange edged yellow cup; Will Scarlet, starry white perianth with flat orange cup; Whitewell, white, pale yellow, orange edged cup; Bath's Flame, yellow, with cup deep-

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Designed by John H. Wells, Inc.
Built by Defoe Boat and Motor Works

PHOTO BY M. ROSENFELD

THE after deck of the yacht, *Sheila*, owned by Mr. George W. Loft. The deck rug is in two shades of green with the comfortable stick reed chairs, and the tables are also in green. The Permatex covered cushions are in a deeper shade of this most restful color. Harriet E. Brewer, decorator

BELOW—A nautical lamp from W. & J. Sloane, an aluminum light mounted on seasoned oak with aluminum rope trim. The red and green lenses are lighted from within. The shade is moisture-proof and non-buckling paper parchment, decorated with red and green stripes, matches base



Smart Practical Accessories for Yacht and Motor Boat

Whatever Makes the Summer Home Charming Must Be Duplicated in Simple, Convenient Fittings for Life Aboard the Water Crafts

Arranged by Ellen D. Wangner



THIS delightful little bamboo table for yachting cabin or deck is very light weight, the circular surface is covered with a washable material, and is intended for moving about in a convenient fashion for a game of backgammon, a cup of tea, or for books and magazines

PHOTO BY MAYER KUCK



THE after deck of a yacht or small motor cruiser needs a comfortable, not too large chair. Cushions and beach pad are covered with waterproof, sunfast Permatex, so that a sunbath may be taken with comfort. A small beach hassock is a great addition as is the magazine rack and tabouret. From B. Altman & Co.

BELOW—Standing nautical lamp with brass propeller and propeller shaft. The shade is white moisture-proof non-buckling paper parchment trimmed with brass pulleys and seaworthy green cotton rope. Courtesy W. & J. Sloane. This lamp is convenient for bridge and backgammon



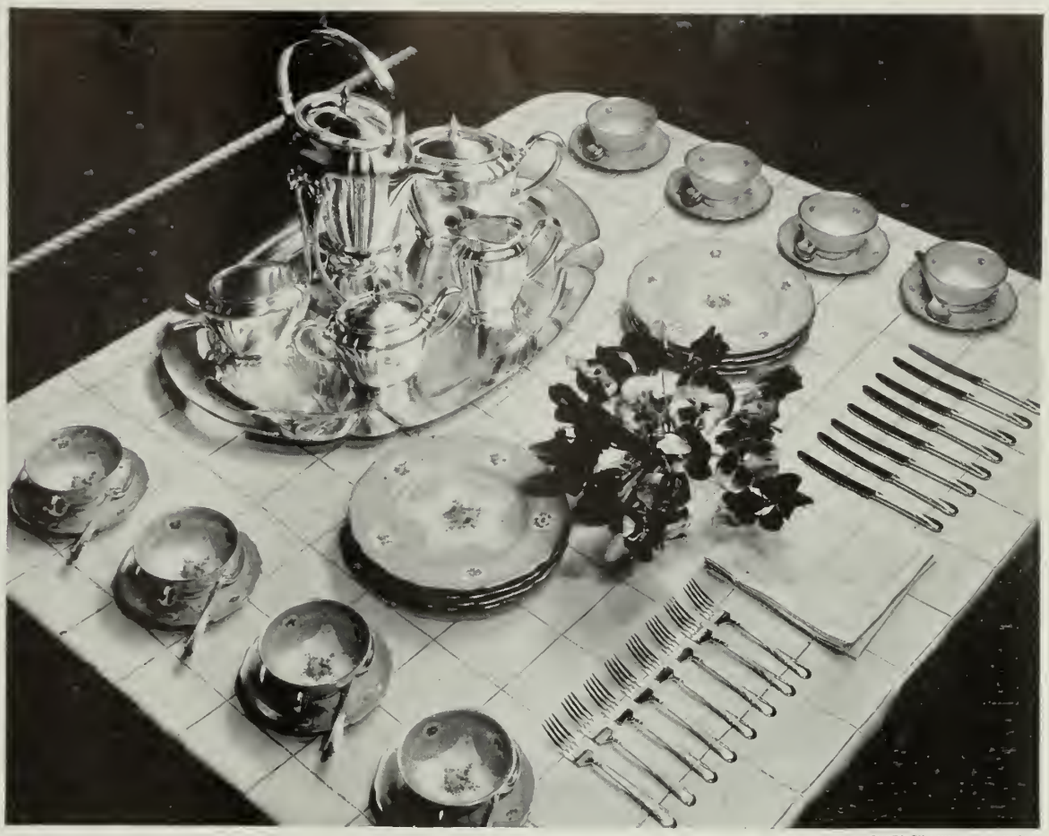


PHOTO BY NYHOLM & LINCOLN

ABOVE—This sea-going tea table is very attractive for yacht or motor boat with its silver in the new "Palladiant" finish that is tarnish proof. The cloth and napkins are very simple and the china is yellow with floral design. Specially posed for these pages through the courtesy of the International Silver Co., Old Bleach Linen Co., and the makers of Black Knight China. This is an ideal arrangement for a small buffet luncheon or a late supper on the private yacht



AND what boat would be complete without a little cocktail bar, fitting snugly into a corner but not too far out of sight? This one is made of willow with its tall stools of bamboo with reed windings. The rear of the bar is fitted up with many convenient shelves for glasses where iced drinks may be easily made and smartly and quickly served. Courtesy R. H. Macy & Co.



FOR comfort, good times and good sailing this group of accessories was posed by Abercrombie & Fitch Co. Here we find a barometer and clock, an all wool steamer rug, cigarette box with International Signal Code flags on its cover, and a non-tipable ash receiver, a box to hold games, as well as a silver-plated "hurricane lighter"



ANNA DUNCAN, who gives her usual dances at the New York Stadium in July



IRMA DUNCAN, who dances at the Roerich Museum in the mid-summer months

TILLY LOSCH, who is scoring a great success in "The Bandwagon" at the New Amsterdam

Dancers We Will See This Summer and Fall

ARGENTINA, whom New York hopes to welcome to another triumph this fall







A Dining Room With Every Detail in Decidedly Modernistic Fashion

This Room, Although in no Way Elaborate, Has an Extremely Elegant Effect and the Charm Is Intensified by the Subtlety of the Walls and the Brilliant Carpet

L'Elan, Inc., Decorators



ABOVE—The walls of this Modernistic dining room are in Primavera Flexwood with monel striping. The simple, yet extremely well designed furniture is in African zebra wood, inlaid with monel and the chairs are upholstered in champagne-colour kid. A seamless carpet in modern design practically covers the floor. Though the rug is in blue, red and black, it fits admirably into the golden scheme of the room

RIGHT—A sliding panel reveals a charming bar in the dining room above, as a background for which is an engaging mural. The lighting is indirect and variable. The silver cabinet at the left of inlaid zebra wood in herringbone pattern repeats the prevailing mood of the furniture. Vases of rare Modernistic glass complete this curiously interesting detail of the dining room

The Beauty and Luxury of the Southwest

Travelling Through New Mexico, Arizona and California Gives One Perhaps as Great a Variety of Interesting Landscape, of Luxurious and Comfortable Living, as Can Be Found in a Given Space Anywhere in the World



EL MIRADOR Pool is a feature of Palm Springs, California, one of the most beautiful and delightful winter resorts in Western America. It is an oasis in the heart of the great California Desert and has the ever varying wonder of color that one finds in the Grand Canyon and on the plains of New Mexico. Courtesy Southern Pacific Railroad Company



HALF DOME" from Glacier Point in the Yosemite National Park, California, one of the most thrilling bits of landscape in the world, equally beautiful in the hazy twilight or in the rose and mauve light of dawn. Courtesy Atchison, Topeka and Santa Fé Railroad



CHIEF LONE WOLF, a picturesque figure on one of the great Arizona cattle ranches. Today, the sight of an Indian in full war regalia is not as common as it used to be and adds a brilliant color note to the pastel toned expanse of the Western summer landscape





RIDING a steer in one of the great rodeos of the Southwest. It looks a simple performance but probably is second only to bull fighting in the matter of courage and physical dexterity required

TOP—A group of visitors at the Conjilon Camp, "hitting the trail" for a day's sight seeing in the strangely fascinating New Mexican country. This camp is an outlying section of the world famous San Gabriel Ranch at Alcalde, New Mexico. Courtesy Atchison, Topeka and Santa Fé Railroad

THE beautiful new Country Club, one of the finest of the Southwest, recently constructed at Agua Caliente in Mexico. The architecture is Mediterranean in style. The metal throughout is bright black cast iron and the roofs above the white stucco walls are rose tiles. Pool is lined with turquoise blue. Courtesy Chicago, Rock Island and Pacific R. R.

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Above—Wall light of cut crystal and hand-wrought metal. Designed and made by Edward F. Caldwell & Co.

Right—A cut glass imported chandelier to be used in the decoration of a period room. Courtesy Black & Boyd

A Study of Fine Lighting Today

The Perfection of Lighting in the Modern American Home Rests on a Basis at once Scientific and Artistic

By WALTER W. KANTACK

IF you and I were to sit down at opposite sides of a table to discuss a selection of lighting fixtures for your new home, we would be most likely to succeed in arriving at a suitable and effective choice, if we first of all took into consideration certain basic thoughts concerning the work in hand.

After more than twenty-five years of experience in this field, it seems to me that all too frequently the essential purpose of lighting equipment—that of giving proper and adequate illumination within given spaces—is overlooked. Starting then with the premise that the primary reason for using lighting fixtures is to provide light in the desired intensity and location, we would naturally first of all check the wiring layout of the house to ascertain where the electric outlets, which bring the feed wires to the fixture, have been or should be placed. Inasmuch as the matter of the location of the electric outlets is essential toward the achievement of a successful installation of lighting equipment, the wisdom of consulting one capable of giving competent advice concerning these matters at an early stage in the building operations is obvious.

Hand in hand with the arrangement and placing of the electric outlets goes the necessity of determining what type or method of illumination will be most likely to give the desired result within the various rooms. The answer to this phase of the question is largely controlled by the individualities of the rooms themselves. It will be readily understood that inasmuch as the vestibule, the hall, the dining room, the living room, the morning room and bedrooms have their individual parts to play and contributions to make toward the orderly conduct of the affairs of the family occupying a dwelling or an apartment, just so they present the need for individual study from the standpoint of illumination and decoration, in order that they may most successfully play their individual rôles. It seems safe to say that wherever these fundamental propositions have been thoroughly studied and accepted as essential, and then intelligently built upon, the lighting installations have been carried to a satisfactory conclusion.

Having met the practical demands, which by the way should include the consideration of proper switch controls for the lights, both accessible and convenient, we are ready to consider the decorative aspects of our problem. In practically all of the so-called Period Styles of architecture and decoration lighting utensils have played a very definite part in the scheme of decoration and ornamentation, and authentic models as well as manuscripts showing what constituted the lighting implements employed in the various countries and eras are available. The designs of such equipment were naturally governed by the types of illuminating media in use during these periods. It might be of interest to note here that it was not until the close of the Eighteenth Century that men were able to enjoy even the luxury of an oil burning wick under reasonable control, and giving off a fairly brilliant illumination. It was not until that time that a Swiss mathematician discovered how to employ a glass chimney and direct a current of air in such a way as to bring about improved combustion in the burning of oil.

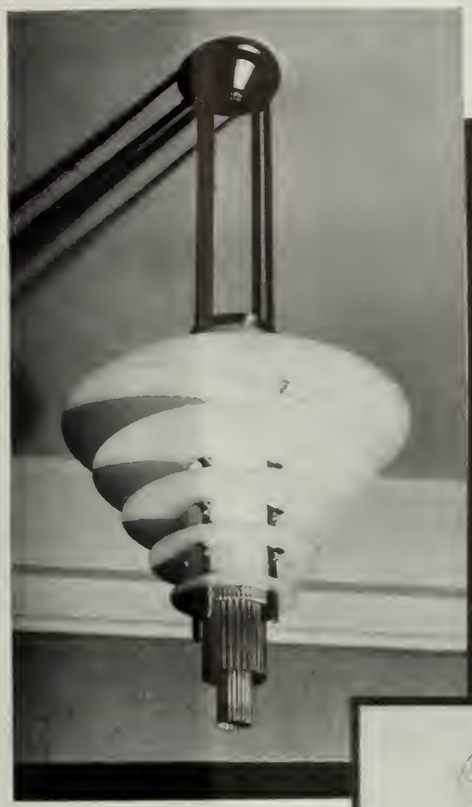
Gas was not generally available, even in large cities, for illuminating purposes until about 1820, whereas the first power plant to distribute electricity for illuminating purposes in New York did not appear until 1883. These few dates are interesting and important in the consideration of the thought of *consistency* when analyzing the decorative function of our lighting utensils. From this it follows that if one is endeavoring to create the atmosphere and decorative characteristics of a period several centuries old, it would seem right to at least take into consideration the capacity of the lighting media of the time, even if one did not actually employ the primitive source of illumination. By this statement I mean to stress the incongruity of placing high wattage electric bulbs within enclosures designed for the shielding of the flame of a single candle.

The foregoing may seem like radical statements, but remember we are discussing the thought of consistency. To be wholly consistent, one should employ the lighting method of the period. In most instances, however, this is felt impractical and almost impossible. The next step, then, would be to employ electric bulbs of such intensity as would give a like amount of illumination to the original luminant, and conceal these bulbs from view as completely as possible by the use of shades, screens, et cetera. In answer to what you are probably saying concerning the inadequacy of such forms of illumination, it can be said that with the great flexibility and opportunity presented by our modern devices for the placing and use of portable lighting sources, this seeming handicap can be most successfully and effectively overcome. The foregoing naturally has to do with instances where the thought of period decoration and atmosphere is being rigidly adhered to.

The design and manufacture of fine lighting equipment really comes pretty close to being a fine art. Unfortunately, the opportunities for education along these lines seem to have been quite limited. For this reason people are having presented for their consideration articles which are not what they purport to be. In most instances this is done in good faith and simply due to a lack of understanding. It will be a blessed day when more general knowledge prevails as to what actually constitutes a reproduction of an antique decorative art object, and thus protect one from accepting a poor, misfit imitation and adaptation labelled "reproduction". Many uses for which we now employ lighting equipment were not thought of at the time when the Period Styles prevailed. Therefore, no models for such uses which could be reproduced are in existence. In such instances, it is only possible for the designer to contrive something along the lines of the decorative characteristics of the work of the time.

Another, and what seems to the writer a more practical, way of solving the problem of illumination in conjunction with period decoration consists of the housing of modern lighting equipment within enclosures reminiscent of the particular style, although not an actual copy of the period lighting utensil. Electricity as a medium of illumination has definite characteristics which separate it from anything that has gone before. For approximately fifty years engineers have been developing the latent qualities of this modern luminant, and the progress within the past few years has been nothing short of astounding. So much so, that it is becoming quite evident that lighting fixture design in the

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Above—Fixture of modern design, metal parts of chromium holding circles of etched glass, with lights concealed. From Black & Boyd

Below—Fused quartz tubes conceal the tubular electric lamps in this modern lamp, which is designed and executed by Kantack & Co., Inc.





Above—This lamp is composed of three large and three small cubes on a silvered base, with a parchment shade. By Elsie de Wolfe

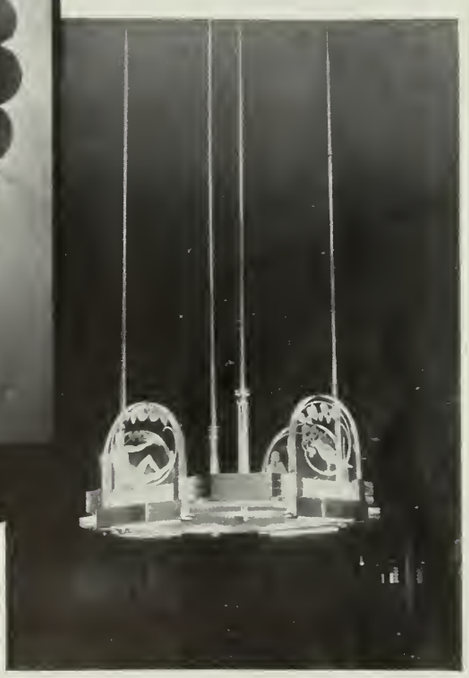




Above—A floor lamp combination capable of giving upward and downward illumination. Attached is a convenient formica top table. By courtesy of the Nessen Studio, Inc.



Above—Heavily frosted crystal fixture decorated with modernistic floral design and fitted into a frame, which may be of any metal that matches the other furnishings of the room. Designed and manufactured by Cassidy Co.



Above—An over dining-room table illumination of delicately engraved glass. It is suspended over the table by metal tubes, giving a most enchanting effect. This very modern light was designed and manufactured by Kantack & Co., Inc.

Center—Indirect lighting fixture of hammered brass with shell-like scallops. The bottom section is arranged like a flower. Peabody, Wilson & Brown, architects of the Tyng residence for which this light was made, by Cox, Nostrand & Gunnison

Desks of Yesterday for Today

By CHARLES STUART



Slope-front desk having a bookcase or cabinet above, in the manner of the English Early 18th Century. There are two large drawers below. Courtesy Palmer & Embury

AMONG the letters that have come to us recently was one asking the origin of the slope-front escritoire. The enquiry has been answered by letter, but the explanation is worth repeating here because it recalls the unswerving faith and tenacity of those past generations who overcame the religious intolerance and oppression of their rulers and laid the foundation for the freedom we enjoy today. Actually, the slope-front is a survival of the early boxes in which the family Bible was protected, when printing was unknown and books were written and illuminated, by hand, on vellum.



These boxes were smaller forms of the great dower chests and as the chests were often the hold-all of the family linen and clothing, and the "safety deposit" for the family silver, so the boxes were used to hold the Bible in which the births, deaths and marriages were recorded. In time the box was made so that the lid was at an angle and hinged to a narrow ledge, which still remains with the escritoire, to hold the Bible at morning and evening prayers; the intention of the slope being to allow the text to be read without the necessity of bending forward when reading from the upper part of the pages. This tradition has survived to the present time with all lecterns and similar stands.



This French interior shows an attractive use of a small satinwood cabinet-desk flanked by two Ionic columns. There are shelves behind glass doors. Courtesy Brunovan

At first the Bible-box was placed on a table, but later it was raised on a separate stand when we have the first development toward the slope-front desks as we now know them. Similarly, the flat-top desks are equally closely allied to the old dower chests and Bible-boxes, though at first sight, the desks in modern rooms reveal little resemblance to the cruder pieces of furniture from which they descended. But one ineradicable relic of the early chests is the paneled ends such as appear more often with the larger flat-top

Left Slope-front escritoire from an early model and fitted with the small drawers and compartments. By courtesy Robert W. Erwin Co.



Right The carving on this example is copied from the Early English woodwork, the lunettes often being found on paneled chair backs. From Kittinger Co.

Recalling the Early Homes of the Old-World and of Colonial America the Numerous Styles of Desks Made by Present-Day Cabinet-makers Bring Particular Charm to Modern Rooms



In rooms of this style the bureau-bookcase is both convenient and ornamental, the book backs attractive against the browns of the wood. Harry Meyers Co.

writing tables with pedestals and drawers used in libraries and offices, as well as with some escritoires.

Desks, like chairs, find a place in any room with the possible exception of the dining-room. In the first place, every one is equipped with a certain number of drawers, each of which is a convenient receptacle for papers and various other articles which are needed only occasionally. Also, in view of the many types now reproduced by modern cabinet-makers from original European and English models, there is a desk for every room and one that will add that atmosphere of home-like charm which certain pieces of furniture will bring to an interior.

There is a sense of pleasant seclusion from closing the door of a room and then with pen and paper sitting at a comfortable desk and addressing some intimate friend. In fact, as time goes on and one grows accustomed to using the same desk, it becomes a sort of unconscious link with those whom we see seldom, yet write to at intervals. And it is for this very reason that the desk in time almost assumes an individuality similar to a friend to whom little secrets may be imparted with the knowledge that they will remain unrevealed.

Let us say at the outset that the styles of desks available today are much more numerous than the average person is aware of; hence the suggestion that there is a desk for every room. To name a few which, in turn, we will later "place" to insure what a more erudite writer once described as the "greatest environmental advantage": there are larger writing tables or table desks so named because they are intended for and are generally

(Continued on page 64)



Above—Small Sheraton Satinwood book-table, appropriate for use in a room where a larger desk would be too bulky. Suitable for a boudoir. From Hayden Co.



Right—A beautiful and conscientious reproduction of a half-round Queen Anne walnut console table, with old wood reproduction. Courtesy S. Cavallo



Left—This mahogany desk finds a place in an 18th Century style living room or in an office where the furnishings reproduce something of the home in the "workshop." Courtesy The Bristol Co.

First National Conference of Interior Decorators

Decorators of Authority from All Over the Country Gathered Together at This Great Meeting at Grand Rapids Which Had Its Impressive Opening July 8, 1931

By IRENE SIDLEY
President Women Decorators' Association of Chicago

THE first National Conference of Interior Decorators has now become history. For many years the idea of forming a national association had been talked of, but had never reached the formative state. Now, in this second year of the great depression we have already proved the old adage "Life has its Compensations."

July 8th to 15th was the time set apart for this great achievement, and Grand Rapids, Michigan, was the stage setting which had been offered us to accomplish this purpose.

Much interest was manifested by decorators throughout the country, as well as those of the allied interests. The Conference was attended by Decorators from the far West as well as New Orleans and the Atlantic seaboard. An elaborate program was arranged and the days spent at the Conference were divided between constructive work for the organization and entertainment.

The first business day of the Conference, Thursday, July 9th, was devoted to the preliminary work of forming a national association, a chairman was appointed and committees formed to discuss ways and means of solving our various problems as well as defining the purpose and function of the Association.

Each morning there were conferences for Decorators with speakers on various subjects in which we are vitally concerned. This Conference was followed by committee meetings where the foundation work of the organization was carried on and reports made to the general committee.

Throughout the balance of the day, the Country Clubs were opened for golf; with fine opportunities for swimming, drives, or visits to the various furniture factories where there is much of interest to be seen. Several private estates were opened and their beautiful gardens shown to the visitors. The Garden Club and the Junior League were much interested and planned other entertainments.

There were a number of dinners held at Country Clubs where those in attendance were able to hear speakers of world wide repute, such men as Harvey Wiley Corbett, who is Chairman of the Architectural Commission of the Chicago Century of Progress for 1933, Joseph Urban, the celebrated Viennese artist and designer, Frank Lloyd Wright, internationally famous for his style of architecture, and Richardson Wright, the editor of House and Garden magazine.

As an added interest for those who attended the Conference and a graceful gesture to those who helped to make this first Conference of Interior Decorators a reality, a number of decorators had been asked to assemble various rooms which were well grouped into two houses built within the confines of one of the large exhibition buildings. These two houses have a most attractive layout around gardens and loggias with full grown trees, shrubbery, etc., making a harmonious ensemble of Drawing, Living, Dining, and Bed Rooms—Morning Rooms, Book Rooms—Closets, Bars and Dressing Rooms, as well as a Sky Garden and a Nursery. This delightful arrangement was created by Mr. William R. Moore, a Chicago decorator.

The principal furniture for these rooms was found in Grand Rapids. The decorators chose anything they wished from the various factories for Exhibition purposes, but also used antiques, reproductions and accessories of their own.

Any materials used on furniture or for draperies were most generously supplied by a number of importers who have always shown a helpful spirit of coöperation, but the materials used on the furniture were charged to the furniture manufacturer to whose possession the pieces ultimately will be returned.

The assembling of these rooms was indeed a joy and a privilege, as no price limit was imposed, thereby reducing the effort involved to a minimum.

Owing to the small amount of time which has elapsed since the conception of this idea, what has been accomplished up to the present writing has been little short of a miracle. An army of workmen, carpenters, electricians, painters, and landscape gardeners have worked wonders. The exhibition of these two houses was opened formally the night of Wednesday, July 8th for those invited to the Conference, but remained open to the public for a week following the Conference.

A list of the names of decorators assembling the various rooms is as follows:

Rose Cumming, New York—Entrance Gallery.
Irene Sidley, Chicago—Living Room in Summer Dress.
Alberta Barnes Beall, Chicago—Book Room.
E. A. Belmont, Philadelphia—Drawing Room.
Mabel Schamberg, Chicago—Morning Room.
Arden Studios, New York—Breakfast Room.
Miss Gheen, Inc., New York and Chicago—Dining Room.
Mrs. Thomas Wood Stevens, Chicago—Sky Garden.
Elsie Sloan Farley, New York—Bedroom.
Thedlow, Inc., New York—Bedroom.
J. Q. Valliant Company, Philadelphia—Morning Room.
Edward C. Hamilton, Chicago—Loggia.
Florence Ely Hunn, Chicago—Bar Room.
Mrs. Herzog's Closet Shop, New York—Closets.
Lorraine Yerkes, Chicago—Entrance Hall.
Pierre Dutel, New York—Powder Room.
Adeline de Voo, New York—Foyer.
J. C. Demarest, New York—Living Room.
William R. Moore, Chicago—Dining Room.
Beverley and Valentine, Chicago—Morning Room.
Secession Ltd., Chicago—Bar Closet.
Mrs. George Herzog, New York—Children's Room.
Ruth Collins, New York—Garden Porch.
Mrs. Torrance, New York—Bedroom.
Alden Studios of Highland Park, Illinois—Sitting Room.
Arden Studios, New York—Large Garden.
Carl Hollem, Chicago—Powder Room.

These rooms were assigned by invitations reading, "you are invited to do a Book Room" or whatever type of room had been assigned. A few exchanged rooms, feeling themselves better qualified to do the other type or having some special furniture which they wished to show. There has been nothing but the friendliest coöperation between those taking part in the Exhibition. Each one accepted their share with all the enthusiasm of those embarked in a good cause.

To many Chicago decorators Grand Rapids is a familiar place, owing to its proximity and the fact that many manufacturers have showrooms in Chicago, but to those from the East who have joined in this great venture a special vote of appreciation is due. It is new ground for most of them and Grand Rapids, a name associated with furniture with which they are not familiar. A few decorators when approached on this subject said, "Why should we go to Grand Rapids?" Why indeed! Why go to Chicago to the Century of Progress? Why go to New York, London or Paris? There is always the minority who wonder why one does anything different, especially if it concerns anyone or anything not stamped with their accustomed approval as to the things one does. Fortunately there are always a few courageous ones who have a vision of better things to come and are willing to strike out into the deep.

It is one thing to be a mere agitator and quite another to perform a constructive piece of work.

Those decorators who attended this Conference believe that better conditions will be the result of it; that with a better understanding our difficulties will be fewer.

This Conference has been widely endorsed throughout the entire country, officially by societies, and individually by prominent decorators and dealers. Among the organizations that have signified their definite approval:

The Society of Interior Decorators of New York City has officially endorsed the International Conference on Interior Decoration at Grand Rapids, July 8 to 15.

The Woman Decorators' Association of Chicago recently passed a unanimous resolution endorsing and sponsoring the International Conference.

Forty leading Interior Decorators of Philadelphia, at a meeting recently at the home of Mr. E. A. Belmont, endorsed the International Conference and the movement for an American Association.

In addition to the various societies that wish to stand whole-heartedly for a National Conference on Interior Decoration, there is a Board of Directors who are giving vital interest to the subject, as follows:

(*Continued on page 63*)

A Table Series for the Seasons

Arranged by Ellen D. Wangner and Pierre Dutel



PHOTO BY DANA B. MERRILL

Breakfast on a Commuting Yacht

ON THE 191 foot ocean-going yacht the "Gielow," the breakfast table was placed near the large lounge seat on the rear deck. Here in the harbor other craft can be seen, their masts making a charming background. The yacht was decorated by Raphael Studios, with the silver from Rogers, Lunt & Bowlen and linen in a sunny shade of yellow from Mosse. The china and glassware is from Wm. H. Plummer & Son, in a charming Lowestoft pattern. glasses heavily based with twisted rope effect. The large lounge is cushioned with dull blue leather matching heavy Klearflax rugs. Sons, Cunningham Reed & Rattan Co. and Lewis & Conger contributed to this scene

Among the New Books

Dreiser, in a Book about Himself, Called "Dawn," Seems to Have Walked Away with the Reading Public. Happily for Lovers of Romance, Christopher Morley Has Started Doing Fiction Again

By BURTON RASCOE

"JOHN MISTLETOE"

CHRISTOPHER MORLEY is to blame for my missing nearly a whole night's sleep. And I am not one of his "kinsprits" either. ("Kinsprit" is a word he coined once, meaning "kindred spirit".) I have always felt myself sort of out of his club as a rather too rough-neck for the somewhat preciously "lit'ry character of his kinsprits": I have been mildly at odds with some of his enthusiasms and a bit hot-headed about his choosing to ignore some of the talents that seemed to me the most vigorous and American that have sprung into prominence here since the war.



Julian Duguid, whose new novel, "Green Hell," is published by The Century Co. From a portrait by Dorothy Vedder



Katherine Mayo, whose recent book, "Isles of Fear," is creating a sensation second only to her "Mother India," published by Harcourt, Brace & Co. From a painting by Frank C. Salisbury



Nancy Hoyt, whose new novel, "Cupboard Love," was one of the important early summer books. Doubleday, Doran Co.

Hitherto, then, I have been able to take Morley or leave him. I could pick up a book of his, read a few pages and put it down without being quickened into any lively sense of an urgency to read much or all of the book. I had decided to retire early and had got into bed the other night with Morley's new novel, "John Mistletoe" (Doubleday, Doran). I thought of a Morley book as a mild sedative.

I finished reading "John Mistletoe" at 5:30 in the morning (and had to get up at seven). I was all enthusiasm for it. It is a grand book, really. It is not exciting in the sense that a mystery yarn is; but in an emotional and intellectual sense it is most moving and lively. It is far and away Morley's best book. He has such a wealth of fantasy in him somewhere, which by the way has not ever quite come through, that I suspect from this book that his next novel might be one of the first importance. At present he is still just a little too bubbling with sentiment.

"John Mistletoe" is Morley's own story of his career to the age of forty, told in the third person. It carries him through his school days, his years at Oxford, his work in a publishing house, his newspaper experience, and his authorship. Under their right names and under disguised names, various persons of importance in the literary world come into Mistletoe's ken. Mistletoe (Morley) is preeminently a literary man, a man to whom books and what they contain are life and more important than life. He sees life in terms of books. And the career of Mistletoe is the career of a person attached to books. His development of a point of view is a development in literary judgement and taste, or at least a crystallization of a literary attitude.

This I find charming and delightful in Morley. He has let himself out more expansively than ever before; and at the same time he developed his style into a suave and wholly suitable medium for the expression of Morley's personality, a personality still wistfully looking back to the idyllic pre-war days and into a not too remote past which was romantic, human and humane. With "John Mistletoe" Morley makes his first considerable bid for permanence in our literature.



A photograph of Elizabeth, whose new novel, "Father," is being widely read. This is published by Doubleday, Doran Co.

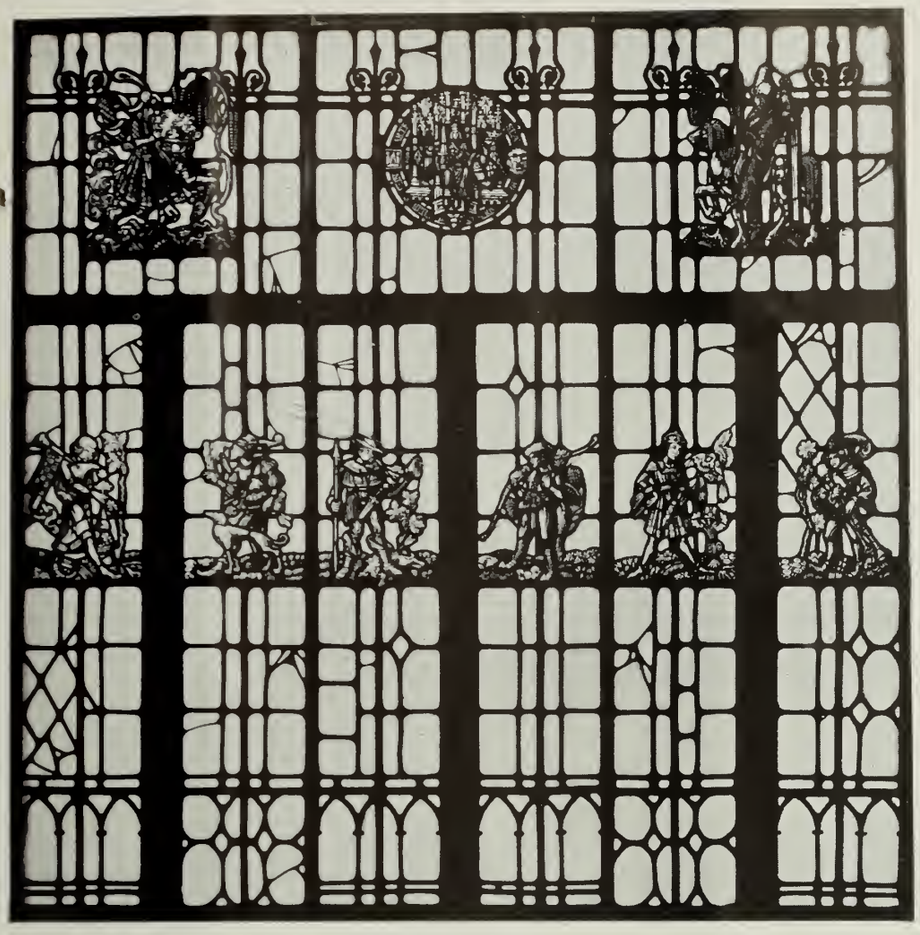


Ruth Putnam Mason, the young author of "Woman Walks Alone" which has recently been published by the Dial Press, Inc.

"DWARF'S BLOOD"

A novel of strange power, involving a strange and unusual theme is "Dwarf's Blood" (Viking) by Edith Olivier. It is the story of a

(Continued on page 86)



Painted and Leaded Windows In New Designs

There Is a Returning Vogue for Color in the Windows of City Homes and Public Buildings

Designed by G. Owen Bonawit, Inc.



A leaded and painted window in the dining room of a New York club. This window is designed and executed in the manner of English stained glass. The only color is in the figures and heraldic medallions

Painted window in an apartment in the Park Lane Hotel executed in silver grey tones. The figures and panels are in the Renaissance style of stained glass. A type of window that adds interesting color to a room

Panel of a series of windows in the Japanese and Chinese room of the Memorial Library at Yale University. The painted panels are in the more delicate tones of Japanese prints and the lead glazing suggests Japanese lattice work





A George Washington chintz, typical of the revival of the American eagle theme of the post-Revolution period. Courtesy Johnson & Faulkner

Fashions in Window Decoration

Crinkled Taffetas, Old Toile de Jouy Gay-colored Chintzes and Loose-Woven Damasks Vie with Vivid Modern Fabrics for the Season's Favor as Beautiful Window Hangings

By GERTRUDE WARBURTON

THE different new note in window fabrics this fall will be largely in the weave, a heavier and more masculine quality of material. The damask idea will still prevail but patterns will be simpler, sometimes almost lost. The weaves are soft and loose, and the colors distinctly richer, whether a solid tone is shown, two tones, or four or five, interwoven. The colors that bid fair to dominate these fabrics are red, rust and turquoise blue, as well as a cool, deep Egyptian blue. It is safe to say that the newest note in color, whether in single tone or interwoven with several colors, is this turquoise blue. And curiously enough, this gives the latest of the fall fabrics rather a French look, although the weave is definitely English.

A soft, rough yarn is already being manufactured for these fabrics that remind you somewhat of the coarse, thin, early fall tweeds that are so fashionable just at present. With these heavier fabrics, a casement cloth is used for the inner glass curtains, usually in a soft-toned ivory. It will be very much the vogue this fall where such lighter materials as taffeta and silk are used, to purchase the waterproof variety so if the curtain blows about a bit when the casement window is open, no damage whatever is done by a sudden storm.

With these more masculine fall materials, both for window draperies and upholstery there will be quite a vogue for the darker tone of oak furniture, the kind of oak one sees in old Tudor houses in England and very often in new Tudor houses in America —a rich black-brown that seems to suggest this more masculine type of draperies.

Along with an increasing tendency toward modern fabrics persists the popularity of Toile de Jouy and the dignified damasks and rich brocades of French spirit. The clear primal colors and simple designs of the modern fabrics make them suitable for not only obviously "modern" rooms but for country houses of widely varying types. One of the most pleasing of these new fabrics is a printed stuff of grass green, lemon, jade and orange in a rectangular pattern. Softer and less angular is another fabric from the same house in a large conventionalized leaf pattern of bois de rose and powder blue. Horizontal lines and remarkably skillful gradations of color characterize the modern prints.

Nowhere is the tendency to recreate the scenes of the past more delightful and felicitous than in its application to Early American prints. The Colonial bedroom in mellow mahogany, meticulous samplers and flowered wallpaper could do no better than to welcome



Tête de nègre chintz with design of birds of paradise and lush fruits in crude reds, blues and yellows, on rich brown. From Johnson & Faulkner

Casement windows treated in appropriate simplicity by the use of straight curtains of silk, in richly colored design. Home of Wm. Gehron, architect

Damask draperies hung straight from ceiling to sill add dignified atmosphere to this interior. Edward I. Shire, architect. French & Co., decorators

TWO PHOTOS BY WURTZ BROS.







PHOTO BY JOHN WALLACE GILLIES

Right—Flesh toned casement cloth used with a heavy drapery of modern damask in soft tones of pink, blue, and gray, in a modern room. Designed by Raoul Dufy. Courtesy Park Avenue Galleries

a new glazed chintz whose chief charm is the use of silhouettes. Against diagonal panels of apricot and soft blue, delicately separated by black tracery, these small, clear-cut figures recapture the courtliness and grace of Colonial life. Sprigs of flowers in sunlit yellow, orchid and blue add to the quaintness of a chintz well worth recognition.

A Martha Washington chintz in soft tones of yellow, blue and green displays a delicacy of detail that enhances its pictorial interest. The George Washington chintz illustrated is typical of the revival of the American eagle theme of the post-Revolution period. This particular pattern may be had in brown, green, blue or red.

The clipper ships of New England inspire a charming drapery for the Colonial living room whose fireside group includes a spinning wheel. The *Flying Cloud* of Boston and the *Belisarius* of Salem ride gallantly on a hand-blocked cotton of rust, vert and tan.

One of the most attractive of the French fabrics is "The Swing," a hand-blocked linen in muted tones of blue and rose. The swing motif, set in medallions, has an airy grace well suited to a summer Louis Quinze room. The printed linen which bears authentic representations of old French châteaux comes in an interesting blending of rust, blue and vert.

A new crinkled taffeta that shimmers from gold to orchid to sky-blue has endless possibilities in the French or modern boudoir.

For the Spanish living room a heavy Cervantes cloth in warm red, green and blue provides an appropriate drapery. Of unusual charm is a hand-blocked linen depicting the marauding ships of the 16th Century. The richness of coloring and sweep of the design make this fabric a happy choice for a man's den in sturdy oak.

An innovation in hand-blocked linen is an ensemble consisting of window drapery in a large floral design and cushion covering in a small motif which recurs in the larger pattern. The combination is ideal for the sunroom or informal country living room. The drapery comes in rose, mustard and blue, while the small flowers on the accompanying fabric repeat the blue and mustard accent.

One of the newer casement cloths in a dull



Left—Hand-blocked cretonne draperies combine with pongee-colored basketweave to frame a Westchester countryside from the windows of this pleasant dining room. Juluis Gregory, architect

lustre gold has a mohair filling. An artificial silk in fine gold stripes claims to be waterproof, a decided advantage in curtaining.

Silk gauze in ravishing pastel tones, silver, gold and ivory continues to prevail in glass curtains. The nuances of color in the gauzes have all the opalescence of a tropical sea. Net, in various weaves, voile, figured percales and Argentina cloth vie with each other as glass curtain material.

INTERESTING DRAPERY TREATMENT

Each new season brings its array of innovations in drapery treatment: one of the most arresting this fall is the modern window illustrated here. Raoul Dufy designed the modern damask in soft tones of pink, blue and gray. Casement cloth in flesh was used for both the straight glass curtains and the full overdrapery.

The illustration of the sunroom windows shows a new and decorative use of glazed chintz window shades. The sheer silk gauze curtains soften the light without obscuring the pattern of the shades. The gauze of the narrow upper windows is fully gathered, while the sash curtains are arranged in series of fine pleats.

Many decorators prefer to treat casement windows without shade. Their formal looped draping is elaborate but it does not hide the design of the panes. The soft, glass curtains relieve the stiffness of the draperies without concealing the charm of the casement windows.

The handsome Jacobean dining room illustrated shows an attractive treatment of a group of windows recessed in a wide, low arch. A simple shallow valance unites the group and the side draperies are placed between the windows so skillfully that they do not obscure the view over the Westchester countryside. Glass curtains of pongee-colored basketweave may be drawn when desired. The background of the cretonne and the rough plaster walls are light tan, while the soft chenille rug, window seat and chain cushions are of old blue velvet. Old blue, dull

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Windows of this French bedroom preserve the feminine spirit by formal looped draperies of fringed taffeta over chiffon glass curtains. Lewis Bowman, architect. New York Galleries, decorator



The Importance of Good Flooring

Never Before Have Floorings Combined the Degree of Usefulness and Beauty They Show Today

By JOHN TAYLOR BOYD, Jr.



Here large tan blocks are joined with smaller squares of Maya brown. This gives a stone-like effect and yet is resilient. The surface of this Zenitherm floor can be left in its natural state, dull, or given a high lustre with several coats of wax

These black and white mottled tiles, laid down quite evenly, suggest the floors of some of the most beautiful of old Italian palaces, and are especially suitable for a room with paneled walls and fine furniture. Courtesy U. S. Rubber Co.

IN the great progress made in interior decoration, flooring materials have received their full share of attention. Never before has one had so many different flooring materials to choose from, whether for general or for special purposes, in such range of color, texture, scale and pattern.

Never before have floorings combined usefulness and beauty as they do today.

Even the old standard floors like wood and tile were never on a higher level of excellence nor were they ever available in such variety. We have revived the splendid old craftsmanship that marked the great period decoration, and we have added to it newer methods and new ideas. In addition, American industry and chemistry have created an imposing array of new floor coverings that is indispensable in most cases to the home. These are the linoleums, the rubber tile floorings and the Zenitherm products. This latter class is comparatively soft underfoot, is noiseless, and, in many cases, it is waterproof. These floorings are therefore especially suited for covering floor spaces that are subject to heavy wear or used by people who are obliged to be constantly on their feet and to whom a hard floor surface is tiring. Kitchens, pantries, laundries, are typical cases where these synthetic floor coverings may be laid.

But one should not assume that these new materials are desirable only because of their comfort and their special uses. They possess a high degree of beauty and have a surprising range of design interest. The manufacturers are always striving to improve this artistic quality. Who has not on occasion noticed some unusually attractive flooring effect, in sunroom, or vestibule, or hall space, and has been surprised to learn that it was one of these so-called "practical" modern floorings that one had supposed were not ordinarily employed to obtain a fine effect in interior decoration?

Indeed, a remarkable change has come in the attitude of both designers and public towards floors in general. Not so long ago, people looked upon a floor as merely a smooth, hard, shiny surface, to be largely covered up with rugs and carpets. It was the rugs that were depended upon for the artistic effect, providing the individuality, the color and pattern desired. The wood or tile underneath the rugs were of minor importance.

But today, although rugs are esteemed, we no longer sacrifice the flooring underneath. In fact, the finer the rugs are, the more pains we take to make the flooring frame them or supplement them to best advantage.

In this article, I shall present some of the most important considerations that govern





Above — Sun porch for the residence of Mr. A. Brooks at Gloucester. Phillips & Holloran, architects. These uneven tiles in rich colors suggest an outdoor setting. Associated Tile Manufacturers

the choice of floor coverings, as well as the characteristics of the various types of materials. An understanding of these essentials should assist one in choosing the kind of floor materials suitable for a given use of space. Then, this choice once made, the selection of the exact pattern, color and texture of the material becomes much easier.

One of the first steps to be taken with a new floor is to ensure a solid, permanent foundation, or underfloor, for the floor covering. The character of this underfloor in each case will vary somewhat according to the type of floor covering chosen. An architect or decorator understands this necessity, and, in cases where no professional designer is employed, the directions of the trade association, like the National Lumber Manufacturers' Association or the Associated Tile Manufacturers, are authoritative. If one individual manufacturer makes the product, like Zenitherm, his directions for the proper preparation of the underfloor should be consulted. In any case, this phase of the operation is important, and the technical requirements should be most clearly understood and thoroughly carried out. Where a contractor is employed, he should be held responsible for cooperating strictly with the manufacturer's representatives and for employing workmen who are expert in laying the particular type of flooring used. As warning, one should remember that the underfloor itself is not the only construction to which the flooring must be securely attached; it must also be carefully fitted against other construction and finish and as floor bases, trims, hearths, stairs, saddles and similar details.

Considering choice of materials, the old standard wood and tile materials should receive careful attention. The list of the available hardwoods has been widely increased in recent years. The various oaks.

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Above—Main part of this floor is black and white marble effect with cream strip joining the narrow cove base. This base makes thorough cleaning easy. Walls are all cream tones. Courtesy Congoleum Nairn, Inc.



Below — Vitreous floor tile in square blocks makes the floor of this bathroom. The color is mainly rose-beige in harmony with the light rose-beige coloring of the tiled walls. Courtesy Robertson Art Tile Co.

Below — Rubber flooring shown here can be obtained in blocks in a wide range of sizes. This kitchen is shown in black and white marbleized tiles with a grey border. Courtesy Stedman Rubber Flooring Co.



A broad planked oak floor is shown in this charming Early American living room in Minneapolis. Rollin C. Chapin, architect. Courtesy National Lumber Manufacturers' Association

PHOTO BY DRIX DURYEA



Vogue for Modern American Rugs and Carpets

These Are Used in Interiors Having Fine French, English, Colonial or Early American Furniture. In Equal Favor Are the Large Modern Rugs in Oriental Design

By JOHN G. WILLMOTT

PHOTOGRAPHS BY MATTIE EDWARDS HEWITT



Above—An interesting patterned all-over carpet in a library-living room, showing the charm of quietly elegant furniture with a richly toned, definitely patterned modern carpet. Diane Tate and Marian Hall, Inc., were the decorators

Right—An all-over carpet in taupe covers the living room floor in the Fifth Avenue home of Mr. E. W. DeWilton. The most important furniture here is a carved oak Elizabethan cupboard and antique Queen Anne chairs in red brocade

DURING a discussion regarding what is spoken of as the rhythm of a decorative scheme, a landscape artist suggested that any interior, to be pleasing to the eye, must follow Nature's own arrangement. Explaining his meaning by adding that the high lights of the great outdoors are the sky and the upper branches of the trees; the more variegated colorings, namely the somber tones of the tree trunks lightened by the leaves and blossoms of the shorter bushes, are at the level of the eye; and that the browns of the earth patterned with the smaller growing things, are associated by repetition with the other tonal qualities and form a perfect foreground to the whole.

How true this actually is! And though possibly unconscious of the inspiration, any skilled decorator instinctively follows this plan. For in any room the high lights are represented by the ceiling and continued by the window hangings; decorative accessories such as lamp shades, ornaments and furniture form the more varied colors; while the carpet to perfectly round off the setting should embody the more somber of the predominating tones in the room with a suitable pattern to form a decorative foreground or foundation. In this way it is possible to reproduce, indoors, that arrangement of Nature with which we are familiar.

It is safe to say that the increasing use of carpets, like other changes with interiors, is directly traceable to the return to styles of earlier times. This interest has become remarkably widespread during the last two years though, for some unexplained reason, the subject has been generally overlooked by writers; and it is our hope to re-read this article, after the last word is typed and feel that we have succeeded in our intention to convey some practical information.

Reverting for a moment to the question of tonal values: there should be some fairly evident contrast between the hangings and the pattern of the carpet; otherwise, a room is quite apt to have a tendency to a monotonous sameness. Again the design of the floor covering should be carefully chosen with a view to its being proportionate in scale to the area of room and to some extent in keeping with the style of the architectural treatment. In so far as the selection of a one color or a patterned carpet or rug is related to the interior, this is largely a matter of individual taste. But before deciding, doubt may be set aside by viewing any room of a similar size; or, failing this, it is always possible to obtain photographs (often colored) of completed rooms. Because, disappointment may be often avoided by "seeing first and deciding later".

It is probable that the carpet and larger rugs have reasserted their former importance because of the now closer association with the other decorations; a phase demanding the most careful consideration in achieving that liveableness which makes a room "home". Nor need we in any way feel restricted in our search for appropriate floor covering,

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Enjoying the Garden in August

How to Develop the Beauty of Dripping Water and Little Pools in Rock Gardens

By G. A. STEVENS



Suggestion for a rock garden with an almost transparent fall of water over an uneven surface, planted about thickly with moss and ferns

AUGUST is a time to consider the gardener rather than the garden. If the garden was properly planned and cared for, it should be ablaze with annuals, late perennials, Dahlias, and Gladiolus throughout the month. If it was improperly made and neglected, it will be nothing but a howling wilderness, and there is nothing to do about it at this season.

In either case, it is good for the gardener to take a rest. Let him sit down and let the weeds go hang. Let him take a train, an airplane, or head his motor-car toward the mountains or seashore for a good three-weeks' rest. The garden will be glad for his absence, and will make its pleasure obvious upon his return.

The inveterate gardener will not neglect his garden even on his absences. In the mountains a thousand suggestions appear on every hand for perfecting the rock-garden. Natural formations in abundance which can be emulated at home will be found; new plants will be discovered, perhaps collected, to furnish cliffs, vales, and crevices of the artificial mountains in the garden. The seashore yields a wealth of ground-cover plants for hot, dry banks and shady copses, miniature trees and shrubs for odd, and difficult corners. Among the stones on wave-worn cliffs some of the rarest and handsomest rock plants dwell, whose aspect may suggest a similar planting at home.

One need not slavishly copy Nature. If an intriguing rocky angle is adorned with some lovely but impossible plant, perhaps a similar garden effect may be created by substituting something like it, but easier to grow. If a gorgeous color combination runs riot in the seaside meadows, it may be reproduced with other and perhaps better plants in the garden without regard to the original weeds responsible for the effect. The big may be made little, and the little made big. Acres of Goldenrod and purple Ironweed may be reproduced in a few square feet of Coreopsis and purple Veronica. The delicate lilac of a solitary swamp Orchid may be magnified a thousand times in a clump of some similarly colored Iris.

Thus the gardener, while resting from his physical labor, may be planning and devising new achievements, new beauties, and his garden will be all the better for his leaving it.

But if vacation is already over, or delayed until September (no gardener would dare be away during October), August may still be a working month. The perennials and biennials for next year, Delphiniums, Foxgloves, Canterbury-Bells, Sweet Williams, and such necessary items, should be coming along rapidly from seed sowed in June. They ought to be lined out in frames or nursery rows, kept under constant cultivation, and suffer no drought. Those mentioned are somewhat tricky plants, and should be large and well-established to withstand the onslaught of a northern winter.

August is the month for moving or planting Madonna Lilies. Ordinarily the Madonna should be inviolate, but she has to be started sometime, and in ancient gardens, she may sometimes reach such alarming proportions that the plants simply must be separated. Do it carefully, trying not to break or bruise the roots, and be sure that the soil is clean and free of manure or any visible organisms which may attack them. Madonnas need several years to recover from transplanting and division, and during the interim they are peculiarly liable to succumb to various molds, mildews, leaf-spots, blights, and other pests. Soaking the blubs in antiseptic solutions, or dusting them with sulphur is supposed to ward off some of the trouble, but at best, it is a highly speculative adventure.

Slow-moving gardeners will still be dividing and transplanting Irises, but if the work is not done by the middle of the month, it might just as well be left unfinished for another year. Irises ought to have at least half the season to re-establish themselves in order to do a good job of blooming next year.

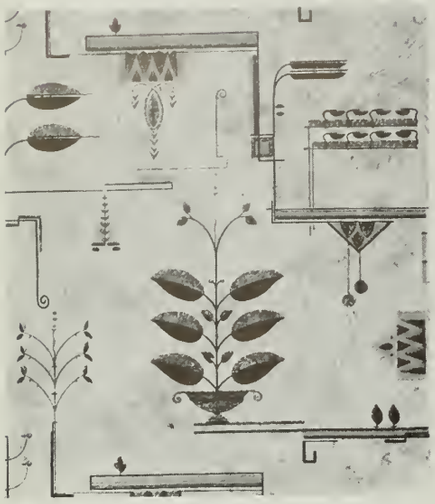
Roses are at their low water mark during August. It is well to let them alone, except for the customary weekly spraying, and not try to force them into flower. The hot sun will destroy the flowers anyway, and it is better to divert attention from the rose garden to annuals and perennials for a few weeks, coming back to them with renewed enthusiasm for September and October.

Outdoor Chrysanthemums should be kept free from lice, and cultivated frequently to encourage vigorous growth. Toward the end of the month, disbudding should begin on those whose life is to be devoted to the production of one monstrous flower per plant; but those that are to be left for display may be encouraged to produce more branches and more bloom by pinching out the tops and inducing side growths. Chrysanthemums are easy to move, and if a reserve supply of them

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Decorative Quality of the New Wall

(Continued from page 39)



A modern interpretation of ancient art is shown in the design of this new wall paper developed in soft shades of many colors and metallic lustres, which add richness. Courtesy Henry Bosch Co.

figures in panels surrounded by rococo scrolls, in lovely shades of grey with blue on an ivory background.

Excellent effects may be achieved by the use of panels or sections of wall paper with an interesting design framed by a picture moulding or a wall paper border. Brocade, velvet or crewel patterned papers are much used in formal rooms, while floral patterns are extremely popular for panels in sleeping rooms. The Victorian revival is bringing wall paper borders into prominence as a finishing band where the wall paper meets the ceiling and often just above the baseboard. The borders range in width from nearly two inches to ten and a half, and in design from floral to frills and flounces. The new waterproof bathroom papers printed in oil colors harmonizing with tiling and fixtures and their designs are waterlilies, cattails and flags, marine plants, gold fish floating through sea grasses, swans, sea gulls and ducks.

A magnificent example of American hand made paper simulating leather has a classic Adam design in putty color embossed on a background of pale gold, further embellished with fine reproductions of Wedgwood panels and medallions on salmon backgrounds; this is a beautiful paper suitable for the most formal rooms.

A matter of the greatest importance to homemakers is the increased production of washable wall coverings. These come in an endless variety of designs appropriate for every room, and in brilliant as well as delicate colorings. They are durable and fadeless and are a matter of great interest to women who like their homes always fresh and immaculate. The colors of the washable wall papers are admirably suited to the designs used, in rich and brilliant or soft pastel shades, and are fadeless; for the patterns are applied in oil and metallic colors on waterproof parchment paper, and walls hung with either fabric may be fearlessly washed with soapsuds, removing any spot or radiator shadow. The increased use of all these washable wall coverings demonstrates their practicability.

One of the most interesting of these washable coverings is the Permatex wall covering. It is a softly lustrous fabric in fadeless tones and in a large variety of attractive designs. All that is necessary to keep it fresh is to rub the surface lightly with a damp cloth. We are showing in this issue an interesting design of Permatex wall paper which may be obtained in a variety of colors on different backgrounds. The pattern is by Teresa Kilham.



The "Briars." This beautiful San-kro-mura wall decoration is printed on an ivory background in soft pastel colors. Courtesy The Schmitz-Horning Co.

After four years of experiment, the

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The charming semi-scenic design in this fadeless, washable, "Salubra" wall covering is in brownish grey tinted with pastel tones of blue, green, beige and peach. From Frederic Blank & Co.

A Study of Fine Lighting Today

(Continued from page 48)



Wall light in the spirit of 18th Century decoration, designed and manufactured by Robert Phillips Co., Inc.

future will proceed from entirely different premises than in the past. By taking advantage of this progress and building available devices into decorative units based on whatever period or tradition is desired, one can obtain practical illumination and still retain the general aspects of the decorative period. Thus we avoid such laughable practices as may well be illustrated by the hanging of a glass smoke bell over an electric bulb.

To bring our discussion up to date, we must consider what may be properly termed *electric* lighting fixtures. The essential difference between an electric lighting fixture as compared to other lighting utensils has been definitely established since the so-called Modern Movement in design received such a great impetus following the Paris Exposition of 1925. We have passed through a period wherein glass plates fashioned in all manner of grotesque angularity and supported by devious means were accepted as the representative modern lighting fixture. Through an increased understanding of our lighting medium and its various uses and abuses there are coming forth objects of beauty and practicability wherein the light is controlled and directed with what practically amounts to mathematical accuracy. Ways and means are also being found to eliminate the discomforting glare and heat elements which result from the use of lamps of high wattage. It will be appreciated that no effort is being made in this article to discuss the many forms of built-in light sources which are made possible through the use of electricity,—our effort being confined to the consideration of lighting fixtures as applied units.

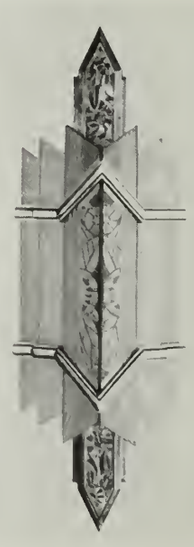
It may seem that some of the foregoing statements have little interest for you as the builder and furnisher of a new home, but at the outset of this article we tried to convey the thought that *understanding* is essential in good lighting as it is in all other phases of activity. Whereas some of the developments referred to above have probably found expression most largely in public buildings and the homes of people of great wealth, there is no reason why they should not be more generally understood and available for each one of us. The writer is quite certain that the lighting tendencies in the immediate future will be built around the thought of applying specific illumination with definite purposes to the individual location. With the great number of devices on hand for the accomplishment of this purpose, this can be achieved and the greatest item of expense should be the giving of the proper thought to the problem in hand.

Having prepared this article almost entirely from the decorative point of view, I must dwell on the importance of planning lighting as one phase of the construction of the inner walls of the house. It is not an easy matter to look ahead as to just where tables and chairs will be placed, where the chiffonier and where each bed will go. But if the lights are to be satisfactory when the house is completed, this preliminary care is essential.



Bowl and illuminated figurine of Lenox white lucent china, used for a centerpiece decoration. Courtesy General Electric Co.

A modern wall bracket in elaborately carved glass and metal for Sterling Bronze Co., Inc.



Under Cover

Grand Parade of Books About Art and Cognate Matters

By BENJAMIN DeCASSERES

ABOUT ANTIQUES. *By Ella Shannon Bowles. Illustrated. (J. B. Lippincott Co.)*

Mrs. Bowles' richly informative book is not only an excellent guide for collectors of American antiques, but combines with its information delightful stories of personal experiences.

A glance at the chapter heads will indicate its wide scope: Backgrounds and Traditions; Hail, America! In our Arts and Crafts; A Peek at Pewter; Are You Collecting Sandwich Glass?; Pioneer Pottery; Just Jars and Jugs; Why Wedgwood?; Stories of Old Chests; Concerning Old Clocks; An Alphabet of American Antiques; Tapestries; Dolls of Old England; In Old New Hampshire Style; The Passing of the Country Store; Tales of Trail and Turnpike; Preserving the Antiquities of New England; Books on Early Americans.

All antiquers must have this book. It will keep you from getting too modern.

THE CATHEDRALS OF GREAT BRITAIN: *Their History and Architecture. By P. H. Ditchfield. Illustrated.*

This book has long been established as the authoritative guide and exponent of its particular subject; thousands of copies of it have been sold and a fourth edition is now required.

Mr. Ditchfield has set himself in each chapter to give a history of the See and then to describe the architectural details of the building and its vicissitudes owing to wanton destruction or excess of "restoration" or to the triumph of modern art and skill.

Since the war nine new Sees have been formed, and an account of these new cathedrals or pro-cathedrals is given in this new edition. The author is duly grateful to many bishops, deans, and canons who have assisted him in revising and completing this edition of his book.

Constantly new work and reparations are being carried out in Britain's ancient fanes, and war memorials have been added in nearly every shrine, and the efforts of the modern cathedral authorities to preserve for future generations the noble buildings entrusted to their care are here fully recorded.

COLONIAL FURNITURE. *Collection of the late Philip Flayderman. Illustrated. (American Art Association.)*

This book is a history, pictorially and textually, of this famous collection of furniture, silver and decorations.

It is said of Philip Flayderman that he went about his collecting in a quiet and unassuming manner, even to the extent of keeping his close personal friends in ignorance of the fine pieces that he gathered. The affidavits of authenticity that accompany most of the important items, as well as the quality of the pieces themselves, bear witness to his practicability as well as to his degree of connoisseurship in judging American antiques.

It might be claimed that no other collection contains such a large number of pieces bearing the makers' original trade labels, constituting in themselves a valuable reference and revealing the high degree of quality attained by Colonial craftsmen.

REPRODUCTIONS OF THE PAINTINGS OF DIETZ EDZARD. *With text by Florent Fels. (Editions Marcel Séheur, Paris.)*

These originals were exhibited at the Hackett Galleries and created a genuine stir. This book will be a treasure to those who admire this artist, original and imaginative. It is magnificent in content and plates.

LOUIS XIV AND REGENCY FURNITURE AND DECORATION. *By Seymour de Ricci. With 414 Illustrations. (William Helburn, 15 East 55th St., New York.)*

This is a beautiful volume in which you may stroll through the whole interior art scheme of the Sun King and the Regency.

The volume has a full selection of fine examples from the stateliest styles of French Barokue art. There are magnificent apartments from Versailles and elsewhere, from the reign of Louis full of the greatest examples of furniture and carving of the creative cabinet makers and woodworkers, now scattered through the great museums of the world. They are an unfailing source of inspiration for collectors, decorative artists and others. A rare book for treasure-seekers.

DOMESTIC ARCHITECTURE AND OLD FURNITURE. *By Murray Adams-Acton. Illustrated. (Houghton, Mifflin, Boston.)*

This is a large and beautifully printed tome. The plates are fine and clear and the reading matter is explanatory.

Here is the range of subjects treated: English Gothic and its transition; Gothic furniture and accessories; French, Gothic, Italian, Dutch, Flemish, Early Tudor furniture and architecture, Elizabethan and early seventeenth century, early Renaissance, Louis XIV, XV, XVI of the same—right down to Victorian and present-day art and workmanship.

This is a vast subject to be treated selectively, but it is done here in a manner that makes this book one of great value on its subject.

No one interested in this fascinating study can afford to be without this book.

THEATRES. *By Joseph Urban. (Theatre Arts, Inc., N. Y.) Illustrated.*

This is a unique and handsomely printed book treating the theatre architecturally. The illustrations are finely done of the Ziegfeld, the Paramount theatres, a proposed Metropolitan Opera House, the Reinhardt theatre and the Music Centre.

Mr. Urban is past master in the theatre, and what he has to say is interesting. He gives a sketch of the evolution of auditoriums down to the present day. A gorgeous book for art lovers.

COLONIAL INTERIORS. *By Edith Tunis Sale. Second Series. (William Helburn Co., 15 East 55th St., New York.)*

A large handsome volume, done in the best Helburn style—profusely illustrated. In fact, it is nearly all plates.

This book is a definite and valuable contribution to the all too small group of standard works concerning the early architecture of the thirteen original colonies of the United States.

THE COTTAGES OF ENGLAND. *By Basil Oliver. Illustrated. (Charles Scribner's Sons.)*

It might easily be supposed in looking through the illustrations contained in this book that all is well with rural England. Unhappily, this is not the case, although it must be admitted that this country is still rich in characteristic examples of beautiful old cottages.

ART AND CIVILIZATION. *Essays Arranged and Edited by F. S. Marvin and A. F. Clutton-Brock. (Oxford University Press.)*

Some of the problems which are discussed in this unique book are: What are the differences between Art and Science? How can we reconcile the individual character of the artist's work with the influence of tradition and social environment to which he, like anyone else, is subject? Interesting, if somewhat dry.

FROM NUDITY TO RAIMENT. *A Study of Costume, By Hilaire Hiler. (E. Weyhe, 794 Lexington Ave., New York.)*

Illustrated profusely, this is a fascinating book of how we came from the fig-leaf and how we are apparently going back to it through the civilizing influence of our growing delightful shamelessness. I cannot tell you much about this book—you must read it and see it. After all, keep your clothes on!—I say.

SCULPTURE. *By A. M. Rindge. (Payson & Clarke.)*

This interesting volume presents in a vivid and adequate manner the great story of sculpture. More than 300 admirably chosen pictures include the masterpieces of sculpture from pre-historic and Egyptian times to the present day. Here contemporary art is discussed at length solely because of its diversity and hereticism, for the book is not an apology for any isolated group of works.

EARLY AMERICAN COSTUME. *By Edward Warwick and Henry Pitz. (The Century Co.)*

An accurate and beautifully illustrated book describing the dress of our forefathers from 1607 to 1820. Each chapter discusses not only their costumes, but their homes, their belongings and the social and economic background against which their costumes were worn. The result is a complete picture of early times, a work of reference that artists, illustrators and stage and motion-picture directors will find invaluable.

AN INTRODUCTION TO ART EDUCATION. *By William G. Whitford. (D. Appleton & Co.)*

This book is "intended to supply a deficiency". In textbook form it deals with the organization and administration of art in both elementary and secondary schools and discusses the special and general problems encountered in its teaching. Every phase of the subject in relation to the modern educational program is presented.

OLD HOUSES IN ENGLAND. *By Richard C. Hunter. (John Wiley and Sons, New York.)*

This book, well printed, consists almost entirely of plates. The material in the book was gathered by the author while journeying through the eastern and southern counties of England. The large, clear plates enable one to detect the material, texture and detail and form a good idea as to how these buildings really are in their natural settings.

Enormously interesting to those interested in old houses.

THE BIRTHDAY OF THE INFANTA. *By Oscar Wilde. Illustrated by Pamela Bianco. (The MacMillan Co.)*

Oscar Wilde's immortal story of the Infanta and the dwarf, printed very beautifully and illustrated in a decorative, individual manner by Pamela Bianco, makes a fine gift by those who know the story to those who do not. Miss Bianco has caught the dignity and stateliness of the Spanish court of the Renaissance as well as the terrible satire of Wilde.

ART IN AMERICA. *By Suzanne La Follette. With an Introduction by Walter Pach. (Harpers.)*

This book is more than a criticism of contemporary art, for it passes in review every phase and aspect of the development of American art, and relates to the social background. It shows the deviation of American Colonial architecture from the English prototypes, it discusses and places, by periods everything from house-furnishings, cabinet-making and silver-smithing to painting and sky-scrapers.

National Conference of Interior Decorators

(Continued from page 52)

Mr. Richard F. Bach, The Metropolitan Museum of Art, New York.
Mr. E. A. Belmont, Interior Decorator, Philadelphia.
Mr. Walter Kantack, President of the Walter Kantack, Inc., New York.
Mr. Lorentz Kleiser, President of the Arts in Trades Club, New York.
Mr. F. W. Richardson, President of The Society of Interior Decorators of New York.
Mr. William R. Moore, Interior Decorator, Chicago.
Mrs. James C. Rogerson, Past President of the Women Decorators' Club, New York.
Mrs. Irene Sidley, President of the Women Decorators' Association of Chicago.
Miss Marian H. Gheen, Past President of the Women Decorators' Association of Chicago.
Miss Norma Stahle, Executive Director of the Association of Arts in Industry of Chicago.
Miss Ruth Lyle Sparks, President of The Decorators Club of New York.

Desks of Yesterday for Today

(Continued from page 51)



The simple rugged design of the Early American pine desk makes it suitable for a variety of types of interiors. Courtesy of Elgin Simons Co.

more suitable in the center of a room; similar but somewhat smaller, of the knee-hole type having a pedestal fitted with small drawers on either side, appropriate either against a wall or in the center of a room; and the numerous slope-front and flat top as well as those with a cabinet above intended as wall pieces and of sizes from which it is possible to select one proportionate to any room, whether small boudoir or living room.

For a library, the preference is toward one of the larger flat-top table desks with pedestal ends, raised on short legs rather than those where the pedestals extend to the floor; the reason for this being, of course, that it is impossible to sweep beneath one of the latter whereas the legs obviously leave plenty of space. An attractive setting for a library in which a desk becomes an important yet inconspicuous part is attained by placing one of the flat-top type against the back of a long Chesterfield-sofa, the latter being in front of the fireplace. By the addition of a table lamp and one or two colorful china ornaments the writing table immediately assumes a decorative character and also eliminates that large and often uninteresting surface of the sofa-back.

For a room having paneled walls there are oak or walnut desks, which if not reproduced from similar objects at least display all the characteristics of the woodwork of the days when oak paneling was first used By this we mean, the fronts of the drawers are carved lunettes, similar to those of the old panel back chairs of pioneer days; or the carving may take the form of linen-fold paneling which has retained so marked a popularity. Others have the plain turned legs and stretcher rails of the 17th Century chairs while the carved scroll stretchers found with the chairs are used as ornaments between the legs both at the front and at the back; the latter to allow the table desk to stand in the center of the room if required by decorative plans.

For the same reason, the desks modeled from the tables of the French Louis and the English Queen Anne and Georgian periods are fitted with cabriole-shaped legs and made equally decorative on all sides. Perhaps, it is more or less customary to place a writing table against a wall, but this by no means always results in the most effective setting. Many rooms which may not adapt themselves to a table in the center are improved by a medium-sized desk in some position where it is more in evidence. For example, one across, but a few feet from, a corner, while the corner itself is occupied either by a standing lamp or a tall pedestal supporting either a large vase or a growing fern.

Another setting, and one of particular attraction, is commonly found in the morning and other rooms of English country homes. As a rule such rooms have a large bay window, more often than not facing the garden, and by placing the desk in the recess both a happy vista of the garden and excellent natural light are obtained. Many of us can recall having sat at the desk in one of these rooms to write a letter; perhaps experienced some hesitation regarding "what to say" and have sat gazing at the beautiful flowers the while we "nibbled"



This decorative desk has the plainer cabriole legs found with early 18th Century furniture. Courtesy William A. French Furniture Co.

the end of the pen. Then, of a sudden, the flowers have guided our thoughts along pleasant channels.

Then there is much that is decorative and colorful from the surfaces of those walnut and mahogany desks, intended for living rooms. On the one hand, there are the varying browns of the different figured woods and the restrained carved details applied to the knees of the cabriole legs; and there are those more colorful surfaces obtained by modern reproductions of the early lacquered designs. The latter are undoubtedly tempting, but before deciding upon brilliant grounds decorated with quaint little Chinese



This graceful little shaped front desk with low cabinet would be suitable in a boudoir. Courtesy Schmieg, Hungate & Kotzian

scenes and figures, apply the old Latin motto, *festina lente,* which means "hasten slowly."

This advice, because more than one room has been thrown out of balance by the introduction of an unduly brilliant piece of lacquer. It must be remembered that if a piece of this furniture is brought into a finished scheme which had originally been designed without a thought of lacquer, it is highly probable that within a very short time that once much admired desk or other object will become a "blot on the landscape." Any large surface of color, more or less isolated as such a piece of furniture must be, immediately dominates and unless its domination is regulated by background, it is out of place.

That the popularity for living rooms in the styles of the French and the English 18th Century has been an impetus to modern craftsmen is apparent from the numerous walnut and mahogany desks with the graceful cabriole legs; from those with the straight tapered legs fashionable in the time of Louis XVI and George III; and the several small types suitable for bedrooms, boudoirs as well as for other rooms copied from those fashionable, in the first half of that century, both in England and in America.



A good example of an 18th Century Queen Anne burl walnut desk, with a double dome top. Courtesy Lans-Madison Avenue

Without question, one of the most attractive desks is that now copied from the English early 18th Century small knee-hole type. The tops of these often measure no more than about 26 inches in width and while shallow have ample writing space. They are fitted with one long drawer immediately below the top; each pedestal has three smaller drawers, while at the back of the recess for accommodating the knees is a shallow cupboard. They are especially convenient in a bedroom or boudoir because with a separate mirror they are a charming dressing table, and by temporarily removing the mirror, are an equally convenient writing desk. Further, there is ample drawer space for both writing materials and toilet articles.

Apropos this combination dressing-table desk, there is one among the accompanying illustrations having a double-hinged top. This offers two advantages; the top may be increased to twice its normal size by raising the hinged section, which is then supported on two pull-out slides and in this way it allows for more knee room, which is by no means too much in the original models. The latter remark may be made also of the desks following the low-boy style, for they too, due to the deep aprons and ornamental under-stretchers are not to be recommended as comfortable desks at which to sit for any great length of time.



Maidou burl forms the top of this Directoire desk, which is supported on legs of steel, polished to a silver grey. From Cooper-Williams

Present cabinet-makers are careful to follow the original shapes and forms of the models from which they work, but they are in no way restricted in the matter of dimensions. Consequently, there are desks of the 20th Century reproduced from the later French and English furniture styles, but which are of sizes adaptable to the smaller rooms of modern houses. Even such elaborate designs as Sheraton's celebrated Carlton table have not been overlooked, and modifications of the measurements and certain minor details have resulted in

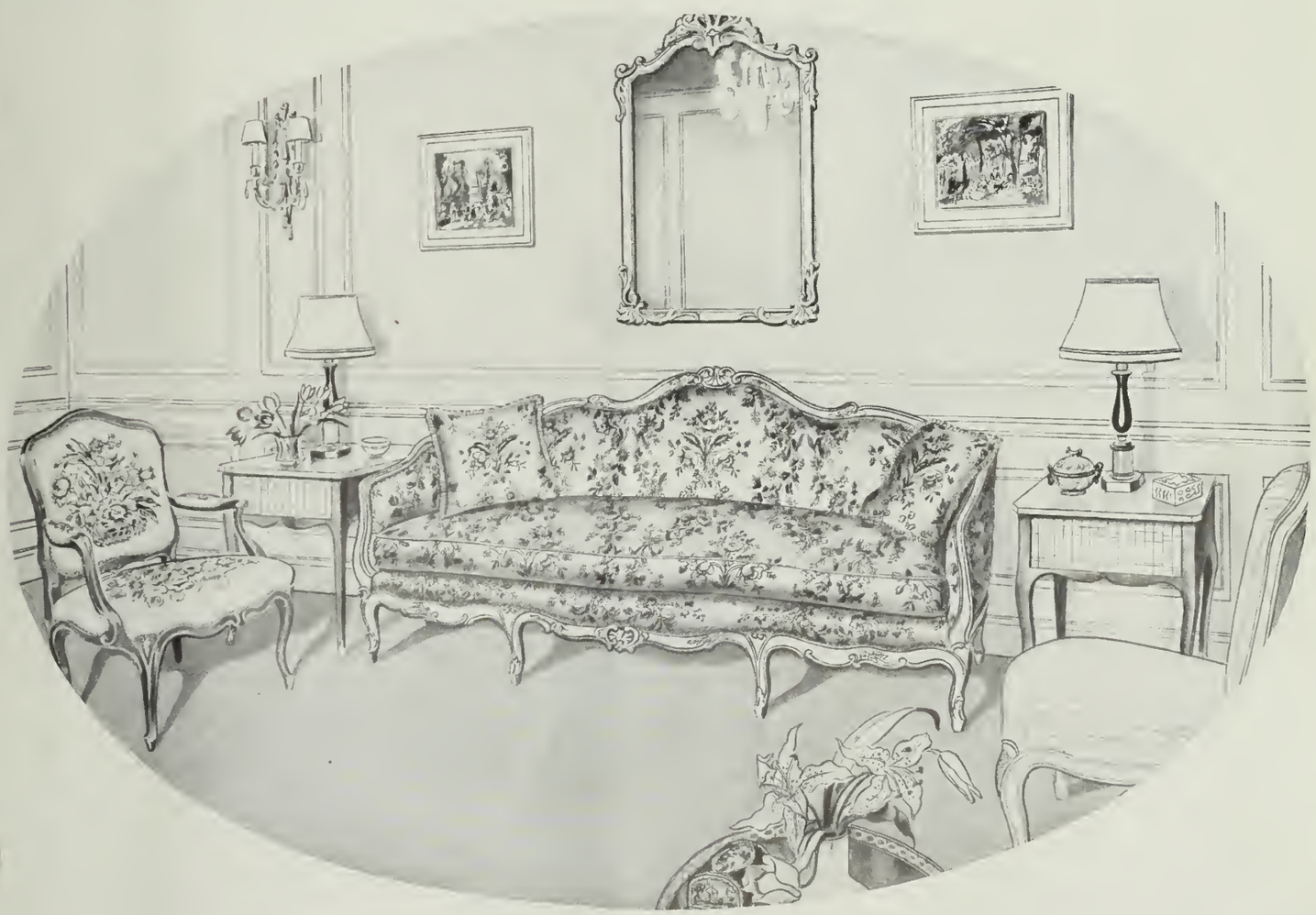
(Continued on page 68)



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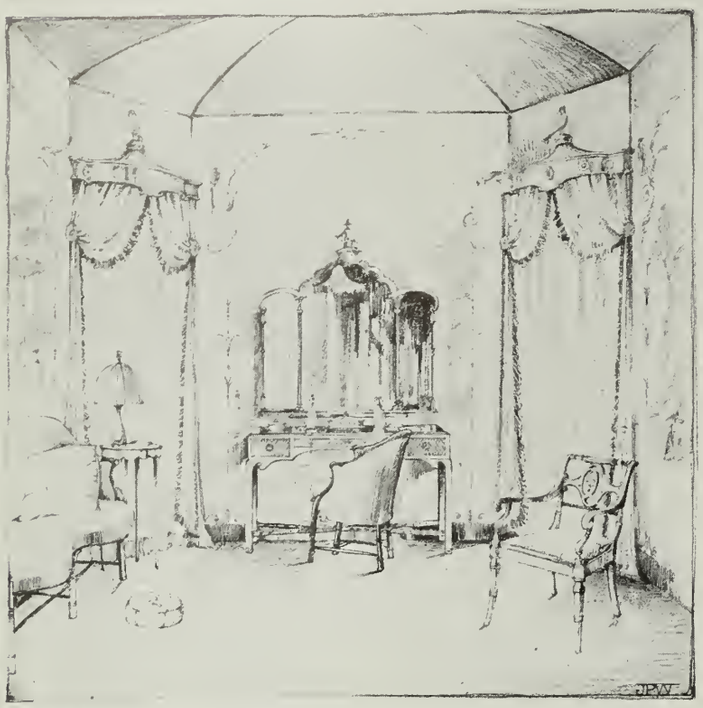
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Color in Decoration of the Home

(Continued from page 33)



Dressing room: silvered ceiling; walls gayly painted chinoiserie. Sofa and chair black frame with plain yellow silk upholstery. Rug plain neutral green. Curtains pale yellow taffeta. Mirror over dressing table silver gilt frames

scheme of decoration. If I am going to have green and blue in a room, I want to see these particular shades in a cold, early morning light, then under a flood of sunlight, at twilight, and always under electric light. Only then do I know actually what colors I am selecting. Certain shades of green and blue look grey in artificial light and orange and rose are often quite bewildering in the changes they make in brilliant sunshine. So, it is necessary not only to think of color in relation to personal taste, and the furniture and walls, but to all the different conditions that variation of light can possibly bring about. It has indeed been well said that color is light.

Although more brilliant colors are being asked for by clients, with the more brilliant tones in wallpapers and fabrics, and larger patterns, I still feel that walls should be kept as a background and that the brilliant tones that are to come in contact should find their place in fabrics, upholsteries and the smaller accessories.

Color exercises a psychological effect upon nearly every person—some respond more slowly than others, but in general most are unconsciously affected in greater or lesser degree. Some have an innate color sense and are capable of choosing and combining colors for the interiors they wish to occupy; while others, though possessing a certain perception, must have this very necessary office performed for them. It is for this latter group that the decorator with trained eye can be most helpful. He can also inform you as to the effect of changing light on certain colors and if one happens to be of an economic turn of mind and does not wish to do over an interior very often, he will, through experience and association with fabrics and wall coverings, be able to state how possible fading will in time tend to change a color scheme.

I do not think the question of expressing individuality comes up as often as it used to. When women are consulted about the type of their home, the period, the style and the colors, it is inevitable that something of their personality will be expressed through the taste and judgment they exercise in choosing a color scheme, and that is much more interesting in the making of a home than the more self-conscious insistence upon individuality.

I find all my clients, whatever their interest in period furniture or traditional style, exhibit a far greater interest in color and usually show a desire for a generous portion of it.

In a French interior, for instance, if the walls are brilliant in color and restless in pattern, what will be the effect in combination with brocaded furniture or a pastel Aubusson rug?

In a Tudor room, of course, a greater latitude would be allowed, but even there I think nothing will ever exceed in beauty the wood paneled walls, carved or plain, the ivory moulded ceilings and richly toned rugs and fabrics. Still, this historic combination is not essential to livableness in a room. Of course people today are more personal in their outlook in relation to the decoration of their homes. They are more apt to come to us and state, more or less emphatically, what they are desirous of having and there is an increasing knowledge of decoration and its relation to health and happiness in the home, so we are really on the up-grade.

I think a very safe procedure with the contemporary room, and here I do not mean the modernistic, is to consider the color of the background first, that is, the walls in relation to the floor coverings of an apartment.

Often limitations are imposed through choice of rugs—Oriental of varying hues and sizes, antique tapestry or needlework rugs—all of which should be decided upon as a foundation for the color scheme.

Of course, where mural decorations are used, and they are becoming increasingly popular for the more beautiful modern home, plain floor coverings, or ones with indistinct pattern in subdued shades should be used. I do, however, take exception to murals, even in a simplified form, for the bedroom, for of all the rooms in a house that tend to a restful atmosphere, the sleeping chamber, of all, should be so.

I am occasionally allowed to do dark tone walls contrasting sharply with furniture of very light colored wood or of white painted finish. This can be done with satisfactory results, but I do not recommend it especially for sleeping or living rooms. These more startling color contrasts find their place perhaps more happily in the more transitory rooms of the house—the entrance hall, the reception room or dining room.

A safe consideration, always, is that walls may be light, medium or dark in value, but never intense in color. I have used chocolate brown with good effect, cherry walls and even a dark green, but the furniture and fabrics must be considered with the utmost discretion, and undoubtedly this transferring of the dark strong note to the background must be done with expert precision.

Of course, we are bound to consider this modernistic movement in relation to color and lighting effects which will undoubtedly prove an influence for some permanent good. So far, I feel that the color schemes employed are far more appealing than the form.

I am troubled by a lack of relation in form of the different pieces of furniture usually assembled for the average room, while the color combinations are frequently exceptionally pleasing in fabrics, floor coverings and wall treatment.

A judicious use of color in an otherwise depressing Victorian interior, transforming it to something more modern, cheery and livable, might be an acceptable and timely thought. I have seen many rooms, the cabinet work of which was constructed of black walnut, but of the superb workmanship of that gloomy period, and with walls of heavy color and stencilling—altogether quite somber—completely disguised through the use of a few coats of gay color laid on in the proper place. However, caution must be observed as it is always easy to overdo, and instead of a delightful result, an effect even worse than the previous one may be the outcome.

My personal feeling is that the more startling and brilliant modernistic color creations should be kept out of small places—though the bathroom is possibly an exception. Here a sense of lightness and gayety in good taste is always permissible, however, I am in favor of schemes of color for the bath—light in tone—and where these are used, their selection should be made with great care.

Frequently, I see bathrooms where heavy dark-colored tiles, rough in texture, and suitable for some large Spanish interior, are used in combination with a wall composed of smooth tiles of inharmonious color from still another maker and all are out of key with the colored porcelain fixtures in vogue at present.

Wherever possible, I plan the color scheme for walls first, and then choose my tiles, first trying out the samples in both daylight and under artificial light. This would seem a small detail, but the sensitive eye for color is quick to sense and unhappily feel any dissonant color combination.

I have not yet spoken about the degree of interest color has achieved in the method of lighting interiors. For the period styles in interior decoration, I feel that while perhaps, not so practical for modern needs, the candle or its imitation furnishes the softest illumination, is in no way incongruous and is eminently desirable.

Rare Treasures in Table Silver

(Continued from page 74)

chasing and repoussé, while "Florenz," another grey finished silver service has an elaborate ornamentation of acanthus scrolls spaced by winged figures and grotesque masks with ram's horns. Matching the "Florenz" in decoration are four branched candelabra and a coffee service with dragon head spouts and pineapple finials. "Newcastle" is a magnificent reproduction of a George III table service in the British Museum, while from a pair of George III platters with gadroon borders an entire table service called "Gadroon" has been designed.

Among the exclusively American creations in sterling silver is the "Cocktail Mixer," a utensil especially designed for the violent agitation of liquids, this is accompanied by twelve gold lined cups on tall slender stems. The "true and delightful history" of the cocktail's origin begins with the theft of a pet fighting cock from Squire Allen, landlord of the "Bunch of Grapes" at Kingston, whose pretty daughter Daisy drew bumpers and tossed kisses from behind the bar with equal impartiality. So worried was the Squire over the loss of his finest bird, that every one knew the finder would always be welcome at the inn, no matter how many marks stood under his mug on the soapstone chimney piece by the bar. So when a young lieutenant rode into town with the bird under his arm, the Squire called for the "best" to refresh him, and in Daisy's mixture of sundry drops of bitters, and wine of roots with a dram of good Kentucky whiskey poured over generous bits of ice (a luxury in itself) they all drank to the Cock's Tail, for Jupiter's had not lost a feather and from that day to this the cocktail has steadily increased in popularity.

In the exquisite pattern "Orchid," the artist took his design from the exotic flower interpreting it in a sterling silver service, the shapes of the hollow ware are extremely graceful and exquisitely finished and from the tiny coffee spoon to the long handled spoon for iced tea, each piece is perfect. The "Elsinore" a sterling silver service in the Danish manner, which follows age old principles of pure design combined with modern ideas is notable for its beauty, grace of line and perfection of craftsmanship. A miraculous discovery recently made by this Company is called "Palladiant," a finish of a platinum metal more precious than gold and seventy times as precious as pure silver, which renders all silver impervious to tarnish from gas, eggs, salt, sea air or any other cause and silver thus treated merely requires washing, never polishing, a marvelous time saver.

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Getting Ready for the May Garden

(*Continued from page 41*)



There is a returning vogue for hyacinths, especially combined with daffodils and tulips in mass border planting

natural wild tulips, which after years of neglect are coming into vogue as never before. Increased production has brought down the price of a number of these, making them more generally available. They are, almost without exception, the only tulips really adapted to rock garden planting and naturalizing, not only because of their size and habit of growth, but the more important fact that most of them may be left undisturbed for years if given good drainage and suitable conditions to start with, while the "garden" tulips do best if taken up and replanted every year. In planting species tulips follow carefully such cultural hints as accompany their descriptions. Some, like Clausiana —popularly known as the "Candy-stick" tulip, because of its carmine-striped white petals or, for its daintiness, as the "Lady" tulip—should be planted very deep, six to eight inches, although the bulbs are small. It is interesting to know that the earliest flowering of all tulips, *Kaufmanniana,* as well as the latest, *Sprengeri,* are wild species.

er yellow, edged burning orange; Lady Moore, creamy white, cup, lemon yellow with narrow edge-band of red; Red Chief, white with a flat orange cup; Village Beauty, primrose yellow, with flat yellow cup, edged intense red, and Sunrise, very broad overlapping white petals, flushed apricot, and cup of burning orange. These have been followed by such wonderful newer ones as Anna Croft, Diana Kasner, Firetail, Mrs. Barclay, among the *Barris;* and Appleby, Croesus, John Evelyn, Loudspeaker, with its distinct, flaring megaphone-like trumpet, Stella Pratt, and Red Cross, in the Incomparabilis class.

All of the above are splendid for garden planting even if one can procure but a bulb or two of some of the newer sorts. For naturalizing, the *Poeticus* varieties are perhaps the most desirable, though many of the others are suitable for this purpose also, particularly those of the Leedsi group, which have cream or pure white starry perianths and white or delicately tinted harmonizing cups. Don't plant a cheap "mixture" containing many different colors and types for naturalizing. They will grow all right, but they will never look natural.

While the daffodil breeders have been busy, the tulip specialists of Holland have not been idle. But their introductions have come to us regularly, because no quarantine such as that placed on daffodils has dammed them back. In the use of tulips there has been quite a decided change in the past decade or two. No longer are the brilliantly colored but short-stemmed and quickly passing Single Earlies the type most used, as they were in the days when solid "beds" of formal design constituted the accepted method of planting. Now the most general use of tulips is in long bulb "borders" or in groups in the hardy perennial border, to lend their wealth of color and to supply armfuls of flowers for cutting, while the perennials are getting a start. The newer tulips are much more generally known than the new daffodils, and very complete lists of them are given in numerous catalogs, therefore such space as we can give them here may be more helpfully devoted to a discussion of the various types and their uses than to variety descriptions.

Let us mention first the species of

Two new tulips that have created a great sensation are the Parrot tulip, Fantasy, deeply fringed and crinkled and of a soft Clara Butt–pink, and Sundew, deep glowing red, with smooth petals deeply shirred and fringed along the edges—a distinct new type.

To assure a long succession of bloom, the tulip planting should include representative varieties from all four of the most important garden tulips—the Single Earlies, Cottage, Darwins, and Breeders. The Earlies boast the most brilliant colors, especially in yellows and reds. For some unusual and charming shades try General De Wet, Duchesse de Parme, Lady Moore, Fred Moore, and Yellow Prince. The Cottage tulips flowering a bit earlier than the Darwins and Breeders, have a great variety of form, in fact include several different "types" within themselves. They are the most satisfactory of all for cutting and should be planted generously for this purpose. Be sure to obtain some of the "lily-flowered" varieties, with pointed, reflexed petals, such as Sirene, Walter F. Ware, Alaska, Mrs. Moon, Picotee, and Picotee Yellow. Le Rêve (Hobbema) a silken-textured globular flower of old rose, is one of the most beautiful of all tulips for cutting. Among the Darwins the most striking new developments are the pure whites, such as Zonnenburg and White City, and yellows such as Yellow Giant, Bene Est, and Golden Fleece. The Breeders possess the most gorgeously rich coloring, in pastel and "Rembrandt" shades and have become perhaps even more popular than the Darwins. Three particularly fine ones to try are Indian Chief, which I have grown over eight inches across, Cherbourg, and William The Silent.

The prejudice against hyacinths which has seemed to exist for some years is understandable, but unwarranted. When formal design bedding began to pass out of the garden picture, it was but natural that hyacinths, "the perfect bulb for bedding," should suffer a decline in popularity. But they can be used in other ways! And they are so cheerful, gay, and dependable, that they would be well worth while even if they did not possess that entrancing fragrance which makes them doubly desirable. And they give us shades of delicate and deep blues, and soft pinks, that are unmatched among other spring bulbs for their clarity and uniformity. Try planting hyacinths in irregular groups in the hardy border, or as a foreground for tall growing daffodils and tulips. Many gardeners do not know that the *smaller* sizes of hyacinths—which incidentally are considerably cheaper—will throw much more open and graceful spikes than the "exhibition" bulbs which usually head the lists. A few choice new hyacinths are King of Roses, salmon rose; Myosotis, large bells of clear Forget-me-not blue; Purity, one of the purest whites; Orange-boven, distinctive apricot orange.

The score-and-one of the so-called "minor" bulbs which may be used to supplement daffodils, tulips, and hyacinths in beautifying the spring garden would require, for any adequate description of them, an article as long as this all to themselves. In the catalogs they are accorded little space, because of their relatively small commercial importance. But do not for a moment consider doing without them. They are so cheerful, so easily grown, and—so inexpensive! You can buy them by the twenty-five or the hundred, for the price of a dozen of the others, and many of them will colonize themselves and remain indefinitely. They are, therefore, ideal for naturalizing and for the rock garden, as well as for groups at the front of the mixed border.

Of crocus it is hardly necessary to speak, except to point out that scattering them through the lawn is *not* the best way to use them. Plant them in irregular groups or "drifts" under trees, or spring flowering shrubs, or directly in the border, where their foliage may remain to ripen after the flowers fade, instead of being clipped off by the lawn mower. The varieties change little but two splendid ones that I can recommend highly are Golden Giant, clear buttercup yellow, and Snowstorm, a giant pure white.

Blue is not a characteristic color of the spring season. But it is always welcome, and a few spots of it here and there will greatly heighten the effect of other colors. The first blue flower to greet us is *Chionodoxa sardensis;* C. Luciliae, light blue and white, is one of the most charming of all spring flowers. Following these come the Grape Hyacinths (*Muscari*) —of which the variety Heavenly Blue is the finest; and the several Bluebells or scillas, the early flowering Siberian Squill (*S. siberica*) being one of the most intense cerulean blues in the flower world, while the English Bluebell (*S. festalis* or *nutans*) and the Spanish Bluebell (*S. hispanica*) carry the color on for weeks.

Desks of Yesterday for Today

(*Continued from page 64*)

remarkably convenient and decorative desks.

We have, quite unintentionally, left until the last the desk that probably has more attraction to most of us than any other; that with the slope-front known alike as a scrutoire, escritoire, or bureau. As explained, this type of desk is an evolution from the old Bible box and represents the most persistent survival of the early shapes. But where with the Bible box the lid was hinged to the top narrow ledge, the escritoire shows the later improvement when the slope was hinged at the bottom and became a flap which is supported on pull-out rests and thus forms a larger surface for writing.

In a like manner the bottom section which is fitted with drawers is merely a repetition of the dower chest from which the chest-of-drawers was evolved; a gradual evolution which first appeared when a single drawer was placed at the bottom of the old chest. Later two rows of drawers were fitted and later still the former hinged lid became a fixture and the entire front of the great chests were fitted with pull-out drawers from which we have the name chest-of-drawers.

Possibly, it is the feeling of intimate privacy which the little interior pigeon holes and inclosed and often concealed compartments inspire; it may be an unconscious attraction exercised by the original traditions when the concealed recesses served as hiding places for forbidden if romantic correspondence; or again the fact that an escritoire may be regarded as our own particular depository for many cherished possessions. Whatever the reason, it has to be admitted that the slope-front desks familiar in the homes of our forefathers are as popular today as they were two hundred years ago. And doubtless they will continue so, for though simple in shape, they are beautiful by reason of the finely figured woods entering into their construction.

Of late there has been a revival of the first style of slope front desk, composed of the old Bible box fitted with one drawer raised on four high legs strengthened by an ornamental stretcher. The interior is fitted with small compartments and the hinged top when open rests upon the drawer which is pulled out for that purpose. The legs, where the desk is of the simpler Early Stuart style, follow the spiral twist of that period, but there are other modern slope front desks copied from the French and English 18th Century, raised on finely carved cabriole legs.

Like others reproduced from early models, those with the cabriole legs and slope fronts are made in various sizes. Consequently we now enjoy the advantages of being able to select a size suitable to our present requirements, the while the desks repeat the self-same decorative qualities as of olden times. Is it, therefore, to be wondered at that our imaginations confer the aura of romance and we moderns retain a never ceasing affection for slope-front desks of long ago?



A telephone in the summer house near the garden enables you to spend the hours outdoors at your hobby . . . yet be always accessible to your friends. Such telephones, sheltered from summer showers, are usually portable, so that they can be brought into the house to other locations during the winter.



Tinker with engines or sails as much as you want . . . then round up a crowd for a moonlight cruise . . . easily, quickly . . . by telephone.

On the sun-porch, where young folks gather, a convenient telephone keeps laughing repartee from disturbing the rest of the household.



"TRADE MY TROWEL FOR A NIBLICK?

NOT · TODAY, KATHLEEN"

TELEPHONES CONVENIENTLY PLACED HELP YOU MAKE THE MOST OF SUMMER

Summer's a season to be enjoyed to the full. A lazy, leisurely sort of a season. . . . As the family scatters about house and grounds in search of recreation, be sure there are *enough telephones* to provide easy, quick communication for every one's needs.

In addition to the usual telephones—in bedroom, library, kitchen—put other telephones in summer-time places like the sun-porch, the boat-house or outdoors, by garden, tennis court and swimming pool. Then when there's bridge or golf or a swim in the offing, time and steps are saved and calls can be made without disturbing other members of the family. Conveniences of that kind make for more livable homes and happier lives.

Naturally no two homes have the same telephone requirements Number, style and location vary widely. The local telephone company will be glad to help you plan the arrangements that will give you the greatest service and satisfaction. Just call the Business Office.



(Continued from page 60)

because, in this age of progression, the manufacturers are able to furnish almost unlimited shades and designs. Consequently, it is possible to obtain a special pattern, even for an unusually large room, proper to a particular scheme of interior treatment; and, further, such a carpet is now woven without seams.

One aspect, often overlooked, in the selection of a carpet, is the influence which the size of a room exercises on the design; because, as a matter of fact, the latter should be governed by the floor area. Where the room is large, the pattern might well be composed of quite bold motifs with a wide border, but a similar pattern in a small room immediately causes the room to appear smaller than it really is. Rather, where the floor area is more or less restricted, it is better to select a suitable plain color or one where the woven decorations are quite open, that is, the various motifs are relatively few and small—this latter having the effect of causing the room to seem noticeably spacious. As by far the greater number of present-



Right—A charming modern rug with small Persian design is shown here—the Wilton variety, in rose and blue. The chairs are Hepplewhite, with Sheraton sideboard and table. From James McCreery & Co.



Above—In this Elizabethan dining room, a large, beautifully designed rug is used, of the type made by the nomadic tribes near Hamadan. Combined with this fine rug is a Welsh cupboard filled with old pewter, an early Elizabethan table and an ancient chest from Asia Minor. Mrs. R. F. Massa, decorator

Below—An interesting modernistic rug in the American Women's Association Club. Here the floor is entirely covered under a softly patterned carpet with a geometrical design. The furniture is harewood with velvet cushions



day interiors repeat the traditions of earlier periods, it occurs to us to refer to some of the old-world rooms which are among the "golden memories" of many years as a vagabond both in the old and in the new world.

When the English oak paneled rooms began to find their way to America, some question presented itself as to the treatment of the floors. But it was not long before a few experiments settled any doubt and, today, in the many paneled libraries and living rooms, the floors are usually entirely covered either by a carpet with a colorful pattern or in solid color or by one or more of the large carpet-rugs reproduced by our modern factories from the various Oriental designs. And this recalls a story of an old paneled room once part of a manor house in Suffolk, England and now a library in an American home.

It has been our privilege to see this room on both sides of the Atlantic and it has to be admitted that it appealed as a happier

(Continued on page 72)

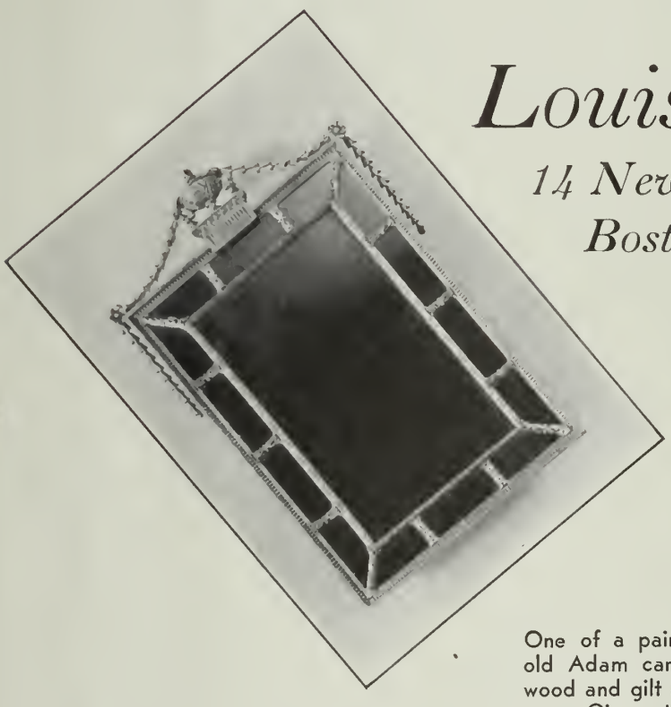
ANTIQUE MIRRORS



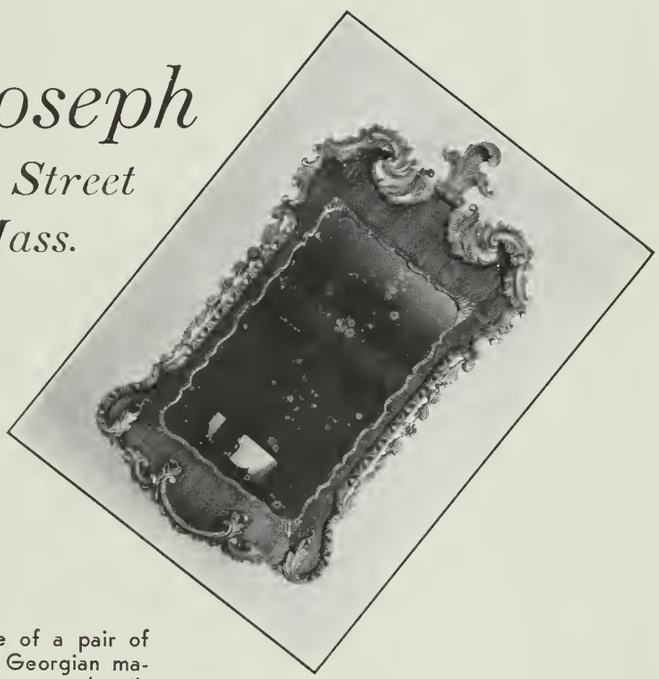
Rare old Chippendale carved wood and gilt mantel mirror. Circa 1760

Louis Joseph

14 Newbury Street
Boston, Mass.



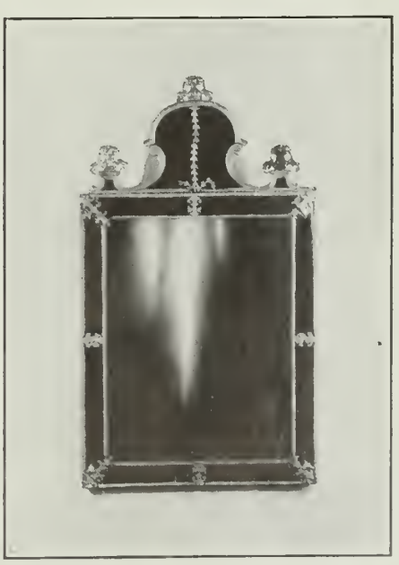
One of a pair of old Adam carved wood and gilt mirrors. Circa 1780



One of a pair of old Georgian mahogany and gilt mirrors. Circa 1740



One of a pair of exceedingly fine Chinese Chippendale carved wood and gilt mirrors. Circa 1760



An unusually rare old Queen Anne mirror having the old Vauxhall Blue Glass border and pediment

ANTIQUES WITH A WRITTEN GUARANTEE

Enjoying the Garden in August

(Continued from page 61)



A NATURAL rock garden with interesting suggestion as to the use of water and miniature vines and cotoneaster and low-growing phlox

is kept in a nursery row, they may be used for filling any place where some wayward annual or perennial has departed.

This is a good month to sow pansy seed. A semi-shaded frame with a cheesecloth screen is ideal. The soil should be soft and black and sandy, and never wet or sour. Get the best seed possible. It costs about a dollar a packet of a thousand seeds. Some costs more, and is generally worth it. Good Pansies can never be grown from inferior seed. Thin the seedlings to stand several inches apart if they are to be left in the frame over winter; or set them six inches apart in a sheltered part of the nursery where they can be lightly protected from the worst of the winter.

In case of drought, water. If water is scarce, hoe. If you can't hoe, stop being a gardener.

Lawns will require a little extra attention, but less mowing. During the drier part of the season, set the blades a little higher on the mower to allow the grass roots more shade from the longer leaf-blades. Water all you can; it is impossible to hoe a lawn.

See that lilacs do not suffer. In one good garden, they are mulched with spent manure the first of August and the gorgeousness of the flowers each May proves the value of the extra rations the year before. Lilac flowers are formed the autumn before they bloom, so the extra care they get this summer will be repaid next spring.

But all these things are little jobs that good gardeners do as a matter of course, or arrange to have done in their absence. But the big job for every gardener is to get a rest, to refresh his mind with other sights, and to open his perception to new ideas and to make new plans.

It is also time to order Tulips if that is not already done.

Vogue for American Rugs and Carpets

(Continued from page 70)

and more attractive interior in the American home. When we saw it many years ago, in its original surroundings, it was but a deserted relic of a once great house, peopled only by the ghosts of a magnificent past. Certain pieces of the former furniture remained, but the stark bare floors and windows brought a sense of sadness that so fine a work should be neglected and forgotten.

Today, those same old walls have re-assumed all their erstwhile beauty; and their rich somber brown tones and those of the furniture are brought into beautiful relief by crewel window hangings, needlework covering on some of the seats and a carpet with a design of large motifs copied from the Renaissance fabrics, framed by a wide border. And, in passing, it should be mentioned that the furniture, drapery, and carpet are all the work of modern American craftsmen; yet we can vouch for the room lacking nothing of that romantic atmosphere which was so much a part of it when it listened to nightly revelries in old East Anglia.

Some years ago, a well-known decorator allowed us to visit a home which had been prepared for a bride and groom who were returning from their wedding trip in Europe; and we then discovered how lasting an impression the pattern of a carpet may leave. The carpet in the living room of that new home was a modern copy of one we had known, as a boy, in a drawing room we were wont to visit frequently and where the younger members had to sit perfectly silent. That carpet recalled all the youthful boredom which sought relief from mentally tracing the various motifs of the design. Nor could one fail to acknowledge the charming sense of welcome present with that modern living-room, the while recollecting the stiff formality of that old English drawing room.

As the young husband later expressed his enthusiasm for his new home as a whole and for that living room in particular, it might be well to describe the latter. Especially as it is an example of how the formula set forth by the landscape painter may be carried out.

The ceiling was domed, that is the angles at the joint of the walls were eliminated and replaced by curves, and the walls papered with one of the quaint Oriental patterns in a light blue similar to those seen on old china. The window draperies were also blue but of a decidedly deeper tone, the coverings of the chairs, while varying and having no dominant color, were chosen for their association with the general scheme. In front of the fireplace there was a quite long upholstered sofa which like the several cushions was covered with one of the Oriental variegated patterns on a black ground; most of the furniture being walnut of the Queen Anne style with one or two mahogany small chairs.

This quite unusual arrangement was made the more attractive by the care with which the carpet had been selected, because apart from a wide border of the floor, stained a rich brown, the entire surface was covered by a seamless carpet rug with a narrow border, which, if not directly copied from a Chinese original, was obviously inspired by the Oriental colorings. The ground color was black but as the decorative pattern was made up of almost innumerable large and small motifs, the more somber tones of the ground merely served to bring the design into relief rather than being in any way pronounced.

In the past, it has been the more general practice to select the carpet and rugs after the other details of the scheme have been decided upon and often after the scheme has been completed. Whether this is always a satisfactory method is open to no little doubt, though it has unquestionably arisen from the lack of consideration directed to the floor treatment. Latterly, there has been a marked tendency to select the carpet for its association with the architecture of a room and to "build up" the other decorations with the carpet as a foundation; and we must admit holding to the opinion that the last mentioned practice is to be recommended.

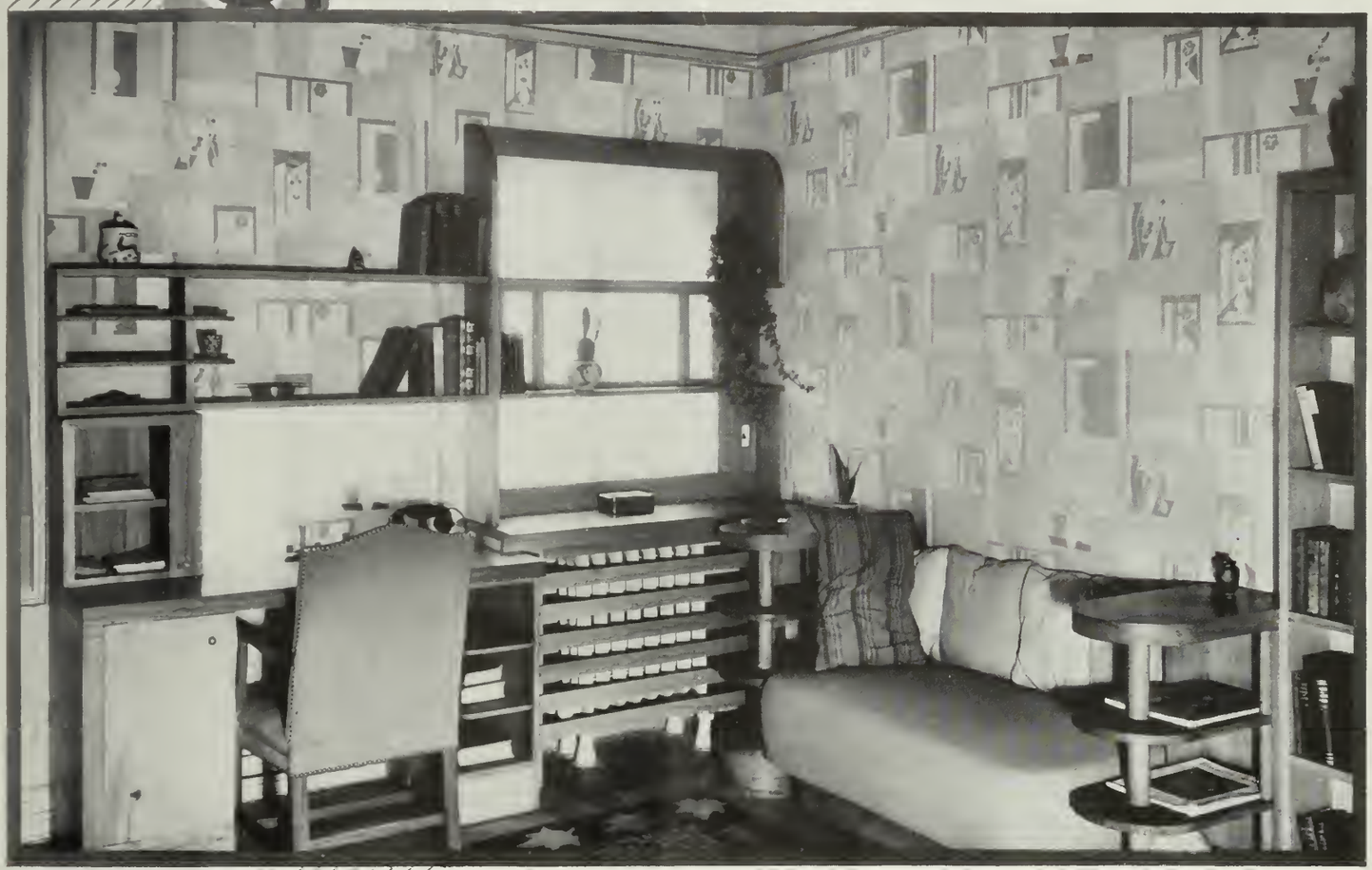
Those who do not feel called upon to engage a professional decorator are especially prone to neglect the importance of the floors; for having completed the other decorative details and, being more often than not somewhat weary and anxious to "get the room settled", they are quite apt to take the line of least resistance so far as the carpet and rugs are concerned, thus negativing all their previous effort. This has been realised by the prominent establishments which now maintain a staff of experienced men whose time is devoted to visiting homes and giving advice regarding the carpets and rugs suitable for particular rooms. A fact which is not generally known and consequently not taken full advantage of.

Mention was made in a previous paragraph of the advisability of first seeing other finished rooms before attempting to select the floor coverings and the "eye level" decorations. Reference is again made to this, because only recently we came upon an unusually interesting little book, offering this very assistance, published by a well-known carpet firm. The illustrations are particularly instructive, each showing a room completely furnished in a particular style; and, in addition, various color tones, associated individually and appropriate to the architecture and furniture, are suggested.

Those numerous difficulties which our grandmothers had to contend with in covering the floors are now almost entirely eliminated. No longer are we restricted to carpets made up of standard width strips sewn together; nor have we in consequence to suffer the eyesore of seeing the carpet rub and wear along the extra "bumpy" thickness caused by the joints. Seamless floor coverings are woven by machinery today in sizes previously unthought of; the size and plan of the area with the desired pattern may be sent to a factory and when the carpet is laid it fits without fault into the various recesses and corners.

In a like fashion, it is possible to utilize draperies and hangings which were part of a former home. All that is necessary is to consult one of the staff of advisory experts who will note the color shades, the size and architecture of the room and the style of the furniture and the resulting carpet made to that order will prove to be the perfect decorative foreground for the finished interior that any properly selected carpet or rug should be.

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An oak paneled dining room, with solid oak plank floor doweled and keyed, in an exquisite home in Cedar Rapids, Iowa. The Tudor paneling and pieces are antiqued reproductions of English originals, adapted and scaled to this interior.

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HAND WROUGHT IRON SPECIALTIES FROM OUR FORGE

Rare Treasures in Table Silver

(Continued from page 24)



This sandwich plate from the "Lady Diana" sterling silver table service shows the charm of simplicity in its fine craftsmanship. Courtesy Towle, Silversmiths

all time and its revival is in line with the modern vogue for the antique. The pierced baskets of the magnificent example illustrated still have the original linings of Waterford glass. Another fine epergne of the Chinese Chippendale period made by R. Breeding in Dublin, 1787, has nine beautifully pierced baskets and a removable pagoda top.

Contemporary with the magnificent standing salt of mediaeval days was the "Nef," a wonderful reproduction of a ship with all sails set. On view today is a superb sterling silver gilt "Nef," an exact replica of the historic Santa Maria, the top of the ship is removable and in the hold are small compartments which in ancient times held the priceless spices for seasoning the punch. Clearly hall marked and crested are a pair of rare candlesticks five and a half inches high, of the Wm. III period, made in 1701, by Fleming, while dated a century later are four boat shaped silver salts made in London by Robert and David Hennell. Illustrating the best simple Georgian style is a fine pair of silver sauce boats, beautifully hall marked and crested, with gadroon edge and shell feet made by Wm. Grundy in 1764.

Among the countless fantastic conceits made by silversmiths from the sixteenth to the eighteenth century, were the drinking vessels of sterling silver in the form of birds and animals, used as sideboard and table ornaments or as prizes for huntsmen. Magnificent replicas of peacocks with delicately wrought spreading tails, superbly decorative, life size black cocks, pheasants, swans, and innumerable other species with movable wings and removable heads, these are usually found in pairs and are most decorative. Some idea of their present popularity may be imagined from the sale of over a thousand pairs within a year by one house. Antique and obsolete is the slender "marrow spoon," made by R. Crosby in 1802, while from the fashionable Covent Garden Coffee House come four massive silver candlesticks marked C. Richardson, 1764, which held the tall tallow dips lighting many a famous feast and subsequent brawl.

American silversmiths excel not only in fine reproductions of antique silver, but in original designs which are distinguished by graceful shapes, beauty of ornamentation and perfection of finish. The charm of simplicity appears in the fine contours of the sterling silver table service "Lady Diana," which has a soft platinum finish and is either plain or chased. This beautiful silver, like the "Lady Constance," an early American style, with a "little lacy border," the Louis XIV and the D'Orleans with characteristic French ornamentation is an admirable example of finest craftsmanship. The ornate "Repoussé," sterling silver, a superlatively beautiful Francis I design is one of the most elaborate creations of the silversmith's art, while the new sterling silver "Contempora," flawless in execution and exquisite in detail, reflects the spirit of modern art in America.

An elaborately hand chased tea and coffee service of brilliant silver in the lovely antique melon shape, with handles of finest wicker work and knob-like finials of ivory, is an exact copy of a service in Windsor Castle dating from the time of George II, 1732. Inspired by the fine traditions of the royal sport, "The Hunt Club" is outstanding in 1931 sterling silver, popular not only for the famous Hunt breakfasts, but equally so for town or country houses. "Maintenon" is a table service of grey silver in the ornate Louis XVI style, with a flower, scroll and shield pattern in hand



In this pattern, fittingly called "Rhythm", traditional designs of fine silver are combined with the modern feeling. From R. Wallace & Sons

(Continued on page 66)

Oriental Panels of Decorative Quality

(*Continued from page 29*)

palaces and tombs, which later, when painting became identified with the literati, was practised by some of the most famous masters of the brush, whose subjects embraced both the sacred and the profane; an art which had reached its zenith by the middle of the eighth century, and which thereafter gradually declined to comparative insignificance.

Religious mural painting, however, chiefly but by no means exclusively Buddhistic, has been practised for centuries by employed craftsmen and priestly brush-wielders, and is not without its exponents today. For the earliest examples of these works we must look to western China. There, in a group of cave temples at Dun-huang, near the frontier gate where a great trade route led out toward and in from Turkestan and India, have been found intact frescoes of the ninth century and an extensive cache of silk and paper paintings and manuscripts dating from Tang to the beginning of Sung. In these we find preserved to our day an authentic representation of the early Buddhistic painting of China, material chiefly of provincial origin, but nevertheless definitely in the manner of the period, a manner in which the flowing and vigorously-drawn outline is especially prominent. Naturally some influences from the West, Indian and Iranian, mixed and modified in the settlements of Turfan, are to be found, but these influences are rather more in content than in style and feeling. It has been the peculiar gift of the Chinese, even in such outlying districts as Dun-huang and Yün-gang, to be able readily to sinicize whatever they saw fit to adopt from a foreign source. Buddhist iconography and the prototypes of divine costumes are of Indian origin, but the Buddhistic figures of Chinese paintings were unmistakably Chinese, even in the earlier centuries when the religion in its homeland was still sufficiently alive to induce pilgrimages and extend influences. The more spectacular schools of Buddhism, having suffered from persecution, were at a disadvantage during the Sung period, and the amount of mural painting in the temples erected or repaired at this time was not nearly as extensive as under Tang, while warfare and foreign occupation in the North, where many of the more elaborate temples had stood, were scarcely conducive to either the painting or the adequate preservation of frescoes. The Mongol dynasty which followed the Southern Sung contributed little to Chinese Buddhistic development, but with the early days of the Ming dynasty, the last decades of the fourteenth century, a strong tide of revival surged up and spread over the land. Old temples long in decay were restored, and new edifices were constructed on old sites. And in these new or renewed buildings the walls were freshly plastered and brightly decorated.

The Ming dynasty was a return of native rulers after a century of Mongol overlordship, and the sentiment for recapturing the flavor of the old times of Chinese grandeur was strong. Also, the painting of temple frescoes was, in the main, quite apart from the pictorial art of the court and the central coterie of artists who were already beginning to develop the school known in Chinese critical history as that of the "literary men." Consequently it was the old Tang tradition of the grand manner that established the style of the early Ming mural paintings in Buddhist temples. In the Fogg Museum in Cambridge are some fragments of ninth century fresco from Dun-huang, and there may be in this country a few small pieces that are authentic Sung, but for the most part the monumental wall paintings in American museums date from the time of the Ming revival, from the late fourteenth to the early sixteenth century.

So far we have used the terms "fresco" and "mural" as if they were synonymous, and the purist will be sure to question such usage. He will recall that in the true Italian fresco the pigments are applied to fresh damp lime plaster, and that the chemical change involved in the carbonization of the lime is the chief agent in setting the color. In China there is no exactly similar technique, but Sir Arthur Church, who has most intensively studied into the matter, defines a type of "Asiatic fresco" in which the color is applied to a fresh plaster of impure burnt gypsum, and set physically by the hardening of the gypsum consequent upon the loss of water. As in Italy, a type of dry fresco in which the color, mixed with a binder and not merely water, was applied to a finished wall, was also employed. The early frescoes recovered from Central Asia seem to be chiefly or entirely of the former type, while many of the Ming frescoes are undoubtedly of the latter category. In either case the pigments would be earth colors and the binder, when used, was probably a kind of glue. Whether a wet or dry method was used the painting was done directly upon plaster and the results were closely similar. For that reason the terms "fresco" and "mural" have been used interchangeably. "Fresco" connotes plaster and immediately divorces from the discussion any idea of the modern practise, unknown in the East, of painting a picture in oils on canvas and then mounting the fabric with adhesive on the wall.

One more point must be considered in connection with Chinese mural painting. We of the West are used to regarding mural composition as a special technique, usually, more so formerly than now, at variance with the technique of easel painting; characterised chiefly by flatness in the sense of the lack of an attempt at third-dimensional illusion, and breadth of scale. No such distinction obtains in China, where the features we call particularly mural prevail even in album leaves and fans. The prevalence of these qualities has been attributed by some students to the early influence of wall paintings, from which smaller portable works are held to have been derived. The evidence for such derivation seems, however, to be quite inadequate. A more likely explanation of this flatness and monumental scale is that both are due to the basic philosophy of Chinese painting, the eschewing of primarily objective representation, the idea that it is a work of somewhat greater art to stir the heart and set the mind free with skillful intimation than completely to report a scene or episode and thereby imprison imagination within the four edges of a canvas. Pictures are broad in scale because the universal rhythm informs them, flat because the creation of illusion is no concern of the artist who is a philosopher.



a bar attached to a dining room, in zebra wood inlaid with monel. a sliding door separates it from the dining room for formal dinners. primavera wood panels with monel strips

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REPRODUCTION OF
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WALL PAPER



Lake Maggiore—Wall Decoration painted in 1852 by Samuel Waugh

(in original condition)



INTERIOR DECORATIONS

TWO WEST FORTY-SEVENTH STREET
NEW YORK

The Beauty of the Southwest

(Continued from page 47)



The picturesque natural architecture of Bryce Canyon, Utah. The trail before the tourists is full of interest and surprises. Courtesy Union Pacific Railroad



A comprehensive view of Desert Inn at Palm Springs, California, showing the hotel, the many associated buildings, and the long pool. An extraordinarily verdant spot in the center of the California Desert. Courtesy Southern Pacific Railroad Company

Decorative New Wall Coverings

(Continued from page 62)

new washable wall paper, "En-Dural," has been perfected. This new wall covering has a soft dull finish and is obtainable in a wide selection of historic or modern designs in most attractive colors. Every imaginable spot or stain, even ink, vanishes like magic when washed with soap and water without marring the color, design, or texture of the paper, making it one of the most valuable contributions of science to the home.

Well known in Europe, but only recently introduced into America, are two other washable wall coverings, known as "Tekko" and "Salubra"; the former reproduces the beautiful satin damasks and brocades of France and the colorful crewel embroideries of Jacobean England, while modern patterns are shown in both.

Among the many lovely patterns in the "Sun-Dura" wall papers is "Magnolia Gardens," a beautiful design depicting the Southern tradition with its stately pillared mansion, moss-hung trees and marble balustrade surrounding a pool. This is printed in softest tan, cream and yellow. Other charming designs are "Apple Blossoms," and "Morning Glories," echoing the spirit of Spring in their vernal tints. These floral patterns and innumerable chintz and Colonial designs, like the regal "Georgian" and the "Madison," with its alternating pastorals of the ever popular Watteau type, are printed in light-resisting colors on special paper stock, insuring their permanence. Often patterns and colors in bedroom papers may be exactly matched in silks, linens or chintzes to use for upholstery, hangings, coverlets and cushions.

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The Importance of Good Flooring

(Continued from page 59)

white and red, walnuts, maple, beech and birch, are now available in great variety; and to these have been added other hardwoods, like tupelo, and black and red gum; while there has also been a revival of the use of the beautiful tropical woods such as mahogany and teak.

All these woods are available in endless variety of grain effects in strips, in blocks, and in parquetry patterns for formal effects; and they have an even more surprising range of finishes, in colors, in light and dark effects, with stains, bright and dull varnishes, and waxings. In recent years, there has been increasing appreciation of the distinctive artistry to be obtained by using random widths of strips or planks, and in finishing the floors in the rougher textures of old plank floors with joints slightly raked out or otherwise made noticeable. Sometimes dowellings and "butterflies" are inserted, as in old period floors. Thus, today, we no longer confine ourselves to a mechanical repetition of strip floors throughout the house. We draw freely upon all the wonderful resources of the lumber trade in flooring. Nevertheless, I am often surprised at the public's failure to take advantage of this new technique. Often people will go astray on the factor of economy. They will, for instance, in the case of selecting a wood floor in an Early American living room or hallway, or an Early English library, decide that the additional cost of a distinctive hard-finished, handicraft floor is too high as compared with the cost of strip flooring. Then, finding that the strip flooring has not the proper character for such a special room, they will pay several hundred dollars more for fine rugs, in order to cover up the wood floor as much as possible. Had they laid down an artistic wood floor in the first place, they would not have needed to spend so much for rugs.

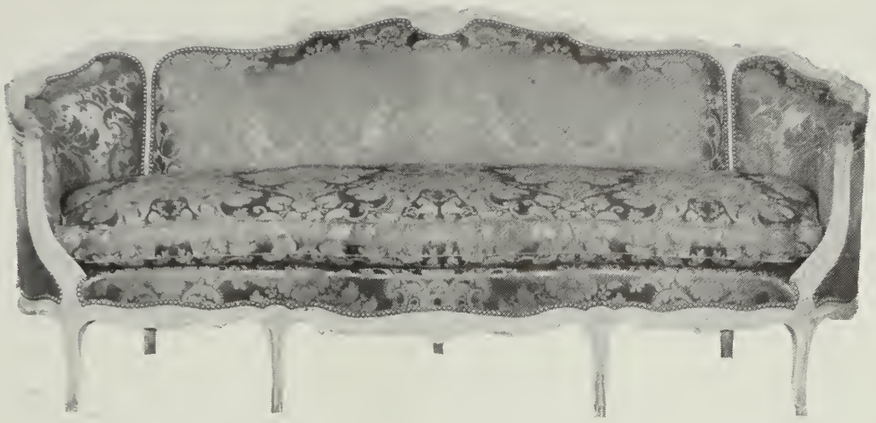
The softwoods, too, are valuable floorings. The various pines, the cypresses, Western red cedars, redwood, Douglas fir, white fir—these comprise another wide category. They are favorable to fine artistic effects, and are generally available in black and parquetry designs as well as in strips. Some of these softwood floors are more wear-resisting than are some of the hardwoods, particularly when manufactured in dense, edge-grained stock. They are also desirable floors of kitchens, children's playrooms, or floors in summer cottages. One sees that there are amazing possibilities for artistic effects in wood flooring. On the other hand, the National Lumber Manufacturers' Association points out that the expert judgment of an architect or lumber dealer is apt to be essential in selecting floors. The many varieties of grainings, grades, sizes and shapes and finishes in the many different woods make the subject of wood flooring a lifetime study in order to master wood flooring in all its practical application.

Tile, of course, is one of the oldest and one of the most useful and beautiful of building materials. For many flooring purposes tile is invaluable since it combines in exceptional degree the utilitarian with the artistic qualities. Tile is remarkably permanent, it will stand much wear and considerable abrasion from moving furniture and other objects; and, particularly in the case of the glazed tile, the material is weather and moisture proof. It will not stain or discolor easily. Its artistic value is no less extraordinary. The range of design effects in tile is extensive. This is due to the rich variety of sizes, patterns, scale and color—greater indeed in tile than in any other flooring material. If one desires soft, harmonious or monotone effects, one may have them in the dull glazed tile, with lovely heather brown colors, in appearance like old leather, but with more "life" because of the varied hues. These soft harmonious floorings may be given emphasis here and there by placing inserts in the field of the floor of colored glazed tile. The ancient tile crafts have been revived in all their beauty and American tile makers have even made original contributions, new ideas and designs, particularly in colored faience tile.

Tile floorings may be used anywhere in the home, particularly in warm or in damp climates where wood will rot or be attacked by insects. In the South, the tile floor is cool and attractive. The bathroom—that uniquely modern product—is a favored spot for the use of tile, as is well known, and manufacturers have made every effort to supply a rich variety of tile for floors and wainscots of bathrooms. In many bathrooms the tilework as a whole is made the basis of design; with floor, borders, wall base, wainscot and wainscot cap or landings, all making a single tile effect. In such cases special tile shapes are used for wall base, sanitary coves, for trims or for other tiles abutting against other finish materials. Tile is also used for vestibules or apartment foyers, where borders may be laid effectively in combination with a field of tile in a more or less regular pattern. Tile is effective in stair halls and in the stairs themselves where treads and risers both may be covered with tile. Even this by no means exhausts the list of portions of the home where tilework may be used to special advantage. Floors of sunrooms, of conservatories, hearths, floors of playrooms, flower rooms, gamerooms, rooms for special purposes in basements, and spaces outdoors such as porches and closed-in porches or loggias and terraces—all these spots are opportunities for using tile. And do not let us forget the outdoor pools and fountains, nor the swimming pools, both indoors and outside.

Of the modern synthetic floorings, linoleum was one of the first to be developed. It has received wide recognition because of its resilient, comfortable surface, its noiseless quality and its high degree of imperviousness to liquids. Linoleum is also attractive on account of its soft, harmonious colors, which are either monotone or in pattern. It forms generally a homogeneous floor, without joints, but recently there have been developed a "linotile" and "cork tile," laid somewhat as other large tile is laid. Linoleum is made principally from flax and linseed oil mixed with powdered cork, wood flour, various gums and suitable pigments. This mass is pressed on a burlap base. Linoleum comes in several thicknesses, the three heavier of which are known as Heavy, Medium and Light Battleship. It has a fine variety in plain colors, in embossed inlaid patterns, marble hand-

(Continued on page 84)



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The Decorative Value of Tapestries

(*Continued from page 35*)

Gothic tapestries depicted vividly the life of the French nobility and gave the most brilliant pictures of historic events.

When the princely Dukes of Orleans and Anjou were admitted into the Order of Knighthood in 1389, the King, Charles VI, celebrated the event by holding a magnificent tournament at St. Denis and later commemorated the event by having the principal scenes woven into a tapestry of the most precious materials. But of all the splendid, storied cloths woven in that century, only one large set remains, the priceless Apocalypse series in the Cathedral of Angers, and of the original ninety scenes only seventy remain intact. Aside from their pictorial interest, it is the wonderful texture of tapestries which distinguishes them above all other textiles, their horizontal ribs and long, slender, vertical *hachures,* which makes them especially suited to picturing richly garbed *personnages* on a grand scale.

Among the most interesting Gothic tapestries are the *verdures,* either with or without *personnages,* often described as *mille-fleurs,* Gothic verdures are veritable forests of flowers and foliage, with birds and little animals, resembling many 15th Century Persian carpets. One of the most fascinating Gothic verdures is the "Lady with the Unicorn" series, in which the richly dressed "Lady", with an attendant is pictured in an enchanted forest, a paradise of flowers, birds and little animals guarded by the faithful Unicorn, a fabulous beast, symbolic of chastity. Delightfully characteristic of Gothic tapestries are the myriads of simple field flowers in brilliant colors, the *mille-fleurs,* which star the foreground of every woven fragment, daisies, daffodils, strawberries, poppies and harebells, springing from crevices in stone, as blithely as from grassy sod or garden bed and even blooming at the feet of warriors on the field of battle.

These pictured tapestries were indispensable accessories of rank and wealth, not only castle walls, but tents of military commanders were enriched with their magnificence, their gorgeous colors and gleaming gold glowing in the sun, giving a brilliant background for princely tournaments and stately pageants. Tapestries of the Middle Ages were borderless, but were edged with a narrow tape or galloon woven in some unobtrusive color, which served the dual purpose of finishing the fabric and giving a substantial edge for hanging the pictured arras. In the early Gothic period there were but few borders, but captions in old French lettering were woven at the top and in Latin at the base. These were followed by narrow bands of grapes and berries in tiny clusters and flowers tied occasionally with a knot of ribbon, enclosed between lines of the galloon.

Later, borders became wider, blossoms larger, and apples, pears and even vegetables replaced the smaller fruits. Fragments of slender columns also appeared in Gothic borders and during the Renaissance, these were developed until no more beautiful frame can be imagined than the garlanded and twisted columns in the Rubens' series and the superb shafts in Lebrun's "Royal Residences", woven at the Gobelins under Louis XIV. Raphael and many lesser artists delighted in devising borders often two feet wide, dividing them into squares and oblongs, each framing a scene often of enough importance to serve as the model for the central picture of a hanging. In the time of Louis XV borders became narrower, rococo curves and shells woven in shades of yellow silk imitated the carved and gilded wood of other frames.

When Arras was conquered by Louis XI the tapestry industry was ruined and many of the weavers fled to Brussels, where in the 16th Century, when the craft was at the zenith of its perfection, the famous "Acts of the Apostles", were woven for Pope Leo X from cartoons by Raphael. In the 17th Century supremacy in tapestry weaving passed from Brussels to Paris, where at the Gobelins were woven those magnificent compositions associated with the personality of Louis XIV, picturing "The Story of the King", and the "Royal Residences", by Lebrun. Of all the 18th Century Gobelin tapestries, the "Don Quixote" series woven from cartoons by Charles Coypel, was most admired and most often reproduced.

Ranking in beauty with the Gothic are the tapestries woven at Beauvais in the 18th Century from cartoons by François Boucher, whose famous designs supplied the weavers for many years. The "Story of Psyche", for which his beautiful wife was the model, established his fame and this was followed by the "Loves of the Gods" and many other well known tapestries. Under the Regency, during the childhood of Louis XV the huge apartments of Louis XIV were divided into smaller rooms, with lowered ceilings and beautifully carved walls, which left no place for magnificent tapestries, and their use was soon restricted to daintily designed and delicately woven screens and furniture coverings, the finest being a set of twenty designed by Boucher and woven at the Gobelins for Mme. de Pompadour, but most of them were woven at Beauvais, from exquisite cartoons by Boucher and Oudry, whose illustrations of La Fontaine's Fables were very popular.

English tapestry works were established at Mortlake in 1619, with weavers from Flanders, who produced tapestries of rare beauty and texture and the industry flourished for many years until discontinued for lack of funds. Later John Vanderbanc, who had charge of the royal collection of tapestries established an atelier in Queen Street, Soho, where he wove a rare and unusual group of tapestries with Oriental scenes inspired by Chinese lacquer. Among the most celebrated of these Indo-Chinese tapestries was the set of four originally woven for Elihu Yale about 1700 and which were inherited by his direct descendant, Lord North, of Glenham Hall and it is particularly interesting to learn, that through the courtesy of a generous patron, these famous tapestries are now hanging on the walls of Yale University.

Illustrated is one of those rare Vanderbanc Indian tapestries, the subjects depicted in interesting cloud-like areas, the main theme shows an Indian prince being carried in a sedan chair to the awaiting princess, additional scenes represent various avocations, hunting, tea-drinking and others, bordered with conventional floral designs. The figures are woven in light tones, with verdure and flowers in natural colors on a tête-de-nègre ground. The great decorative charm of this tapestry as well as its rarity and intrinsic value makes it extremely desirable, especially for Queen Anne and Georgian interiors to which it is particularly suited. Another delightful tapestry illustrated is a Flemish 17th Century panel depicting the "Judgment of Paris", the story of the golden apple.

All the gods were invited to the nuptials of Peleus and Thetis, except Eris or Discord, who enraged at the slight, threw a golden apple among the guests, with the inscription "For the Fairest". Thereupon it was immediately claimed by Juno, Venus and Minerva. Jupiter, unwilling to decide so delicate a question sent the goddesses to Mount Ida where the beautiful shepherd, Paris, was tending his flocks and submitted the decision to him. When the goddesses appeared, Juno promised him power and riches, Minerva, glory and renown in war, Venus, the fairest of women for his wife, each attempting to bias his decision in her own favor. Paris decided in favor of Venus and gave her the golden apple, thus making the other goddesses his enemies.

Tradition says that tapestry has been woven at Aubusson from time immemorial and the two examples illustrated testify to the beauty of the designs in the 16th Century. An honorable place in the history of American achievement should be given to those tapestry weavers, who visioned in the revival of this great art on alien soil, the reproduction of those marvelous masterpieces which forever will remain the glory of past centuries, as well as the production of modern hangings which are the pride of present day creators.

Fashions in Window Decoration

(*Continued from page 57*)



PHOTO BY MATTIE EDWARDS HEWITT

Charming effect in sunroom with sheer gauze curtains over shades of glazed chintz, brilliantly figured. Bamberger, decorator

red and brown predominate in the cretonne.

Among the newer window accessories is a narrow cornice particularly well adapted to the simplicity of Early American rooms. Its most attractive version is in maple, although it may be had in almost any wood finish as well as in pastel shades. Wood pole sets and curtain rings not only continue to gain favor with Colonial draperies but are finding acceptance in Empire and Spanish rooms. The wrought-iron swinging crane is lending its usefulness admirably to casement windows. In addition to the conventional Spanish and Tudor cranes of spear and battleaxe inspiration, one fixture house is featuring a new Diana crane of much grace and delicacy. In wrought iron with gold finish, the slender straining bodies of the hounds form a fluid pattern which one decorator used effectively with figured chintz in a rough plastered arched hallway.

To the beauty of casement windows, a utility feature has been added recently that will inevitably receive a grateful acceptance this summer. The integral screen, as it is called, is flat and has no marring or conspicuous holes or slots. It fits easily into all types of casements made by this particular company and can be easily inserted or removed. The screen in no way interferes with the operation of the casement which is adjusted at any desired angle by a special fastener.

The drapery fixture designer makes his contribution to the nursery in the form of an ivory curtain rod which boasts a playful group of animals in bright colors for its center ornament.

An excursion into the new draperies, incidentally, is not complete without some mention of the fascinating fabrics for the child's room. Scenic prints, naturally, have a strong appeal to the inquiring mind and pictorial imagination of the young. One of the most whimsical of the juvenile draperies is a cream glazed chintz on which small springtime flowers and insects and animals abound in gay profusion. The coloring is raspberry and green and the careless proximity of wee lambs and lilies-of-the-valley makes the prints particularly delightful. A small patterned chintz comes in soft tones of tan and brown, enlivened with curtesying figures of Colonial days. The modern textiles, too, are excellent for children's rooms because of their clear, fresh tones and amusing patterns.



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Of the charming interiors designed by a staff decorator to be seen at these Galleries none interprets the spirit of gracious formality and achieves artistic balance more effectively than this lovely boudoir. The various details of background, draperies, lighting effects, furniture and textiles may be installed, in all their harmonious completeness, at any distance.

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DO YOU KNOW

—how draperies should be related to the room?
—the proper length for glass curtains and over-draperies?
—what conditions determine the choice of curtains for a room?
—the kind of floor covering to use when the upholstery and draperies contain design?
—what determines the choice of Oriental rugs?
—what determines the choice of lamps for certain rooms?
—how wall lights should be placed in a room?
—what is meant by advancing or receding colors?
—the neutral colors?
—the difference between tones, tints and shades?
—how to build up a color scheme for a room and what conditions determine the choice of colors?
—what rules determine the placing of furniture in a room?
—what rules determine the choice of furniture for various rooms?
—how to combine various styles together in the same room?
—how texture affects the looks of a fabric?
—what points are to be considered in selecting upholstery materials?
—how to make slip covers?
—how to combine various textiles in the same room?
—when rooms should be left without pictures?
—how pictures should be hung?
—how to hang a group of pictures?
—how etchings should be hung?
—why painted furniture is suitable for bedrooms?
—what three important factors must be accomplished in furnishing an apartment?
—the best colors to use for backgrounds in an apartment?
—how books may best be accommodated in a small apartment?
—the four great style periods of furniture?
—how to distinguish the various period styles?
—what two pieces of furniture are characteristically American?
—how to draw patterns for valances and draperies?
—how to make a French heading?
—how to design and make draperies for arched topped windows and doors?
—how to make and hang portières?
—how to line over-draperies?

If you possessed the knowledge that would enable you to answer the questions in the box above and in the box on the facing page, it would be of enormous advantage to you in many ways. Yet these are only a few of the hundreds of similar questions that you will be able to answer out of your own knowledge when you have completed

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training in both Modernistic decorating and Period decorating, and in the same length of time heretofore required for the Period training alone. It therefore becomes the least costly course of its kind, if comparison is made, as it should be, on the basis of what you receive in return for what you pay.

Modernistic decoration has grown steadily in favor, and its vogue is increasing. No other style of decoration is as easily and as frequently abused and misused. Consequently a sound knowledge of its principles, and of its possibilities and its limitations, has become essential not only to the professional decorator but to all who wish to do their own decorating as well.

DO YOU KNOW

—how to measure windows for glass curtains and over-draperies?
—how to make a festoon drapery?
—how to make a cascade drapery?
—how to make and hang Dutch curtains?
—how to treat mullioned windows?
—when to use Venetian blinds?
—how to attach rings and hooks to draperies and portières?
—how to make the puffed valance?
—how to make a bed canopy?
—how to cut and hang scarf draperies?
—how to treat a group of three windows?
—how to place rods and poles?
—the proper draperies for a living room?
—the proper draperies for a bedroom?
—the proper draperies for a nursery?
—the proper draperies for a library?
—the proper draperies for a dining room?
—how to select color schemes?
—how to balance a color scheme?
—how to estimate the amount of paint required for a given surface?
—the proper colors for children's rooms?
—the proper colors for north rooms and rooms which are sunny?
—the proper tinting colors and glaze colors?
—how to remove old wall paper?
—how to remove calcimine?
—how to glaze with two or more colors?
—how to stencil wall decorations?
—the proper paint for radiators?
—how to patch plaster walls?
—how to treat stains and discolorations on plaster walls?
—how to hang and paint wall fabrics?
—how to wash walls and ceilings?
—how to make new glazing effects match aged effects?

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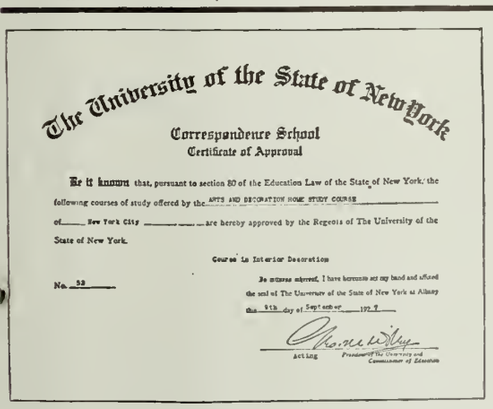
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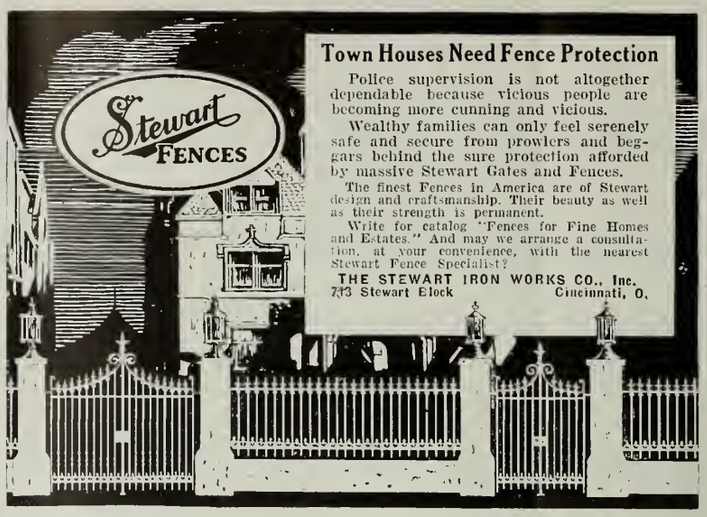
(*Continued from page 78*)

made linoleum, resembling marbleized surfaces: and special figured designs in silhouette that may be used with other types of linoleum floors. A "cork carpet" is another product of linoleum factories which is particularly noiseless and which softens footsteps. In some there is much richness and variety of colors.

Rubber tile floors are coming into increasing use for floors of all types, for both practical and artistic effects. These floors, likewise, are soft and resilient, non-slipping and noiseless and, in certain colorings, they show surprisingly little effect of dust or dirt from footmarks. They resist abrasion well and are liquid-proof to a high degree, being suitable for bathrooms and for kitchens. Another merit is that they require small maintenance, since under ordinary use, they need be waxed but three or four times a year, and mopped once or twice a week with a damp mop. These rubber tile floorings come in a score or more of colors, plain or veined somewhat like marble. This veining has been developed to possess an individuality of its own, and is not a perfunctory imitation of marble veining. The flooring comes in a wide range of block sizes, and is supplemented by special shapes for cone wall bases, wainscot and other details. These qualities, one readily sees, make rubber tile flooring desirable for almost any type of flooring use, in the master's portion as well as for the service portion of the house. It is particularly desirable for artistic flooring effects in apartments, especially where one does not care to go to the expense of a permanent marble floor for foyer or vestibule or sunroom. Its rich coloring and distinctive pattern show to great advantage.

The Zenitherm flooring, made by the Zenitherm Company, is a more recent product, but has been in use sufficiently long to prove its worth, both for general and for special purposes. It is a synthetic material, made of wood fibres combined with magnesium oxides and chlorides, with mineral coloring. It has a grain somewhat like stone. It is comparatively noiseless, not too hard underfoot, and requires little maintenance beyond waxing at intervals of a few months. It has genuine artistic merits. It is hard and durable but can be sawn like a board. This allows it to be cut into all sorts of patterns made of slabs, ¾ of an inch in thickness, of various shapes and sizes, like a stone floor; and, with this variety, enhanced by its light, soft warm cream, yellow, écru and other tones, this type of floor is remarkably individual and harmonious, suitable for all sorts of rooms and spaces, particularly those of a picturesque or rustic or Mediaeval character, where a stone floor might otherwise be used. In addition, since Zenitherm is less cold and heavy in appearance than are most stone floors, it can be used more extensively.

Flooring, it will be seen, is in itself an important and a most fascinating field of interior decoration. The design of flooring is every bit as important as the design of walls and ceiling. Like walls, floors are the foreground in the picture that is made by the room. The floor is much more important than merely a surface on which rugs and mats are laid. It is part of the design of the room, and, if not suitable or artistic, the floor can easily spoil a successful effect.



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MEN ON DUTY. Sailors at sea. Bank night-watchmen in big cities. Soldiers on sentinel duty. There's many a yarn spun about the weakness or courage of men on duty—and the fate they meet when they fail. There's even one told about how Napoleon, happening upon one of his sentries who had fallen asleep, stood his guard the rest of the watch.

However, here is a story of a man who fell asleep on the job and received a surprising reward. It illustrates the understanding character of Mr. Tracy C. Drake, president of THE BLACKSTONE HOTEL, Chicago, and more recently, theatrical producer, making his vivid presence felt in the theatrical world by his accomplishments at THE BLACKSTONE THEATRE . . . next door.

* * *

One night Mr. Drake picked up the telephone in his suite to request service. Second . . . after second ticked away without the customary prompt response. Patience gave way to impatience . . . impatience to curiosity. Mortified that his guests should be subject to similar inattention, Mr. Drake set forth to investigate. There at the seat of the trouble Mr. Drake found the service operator in blissful and sonorous repose.

It is easy to picture the consternation of the erring man as he was awakened. Picture his even greater trepidation as Mr. Drake admonished him to keep awake the remainder of his watch . . . and to report to Mr. Drake's office before leaving duty the following morning.

In the expected order of things the incident would close at about this point. But because Mr. Drake does not permit routine to take the place of judgment there is an interesting sequel.

Remorse changed to amazement as the reporting operator heard Mr. Drake inform him next morning that . . . *his salary was to be increased!*

"It is quite evident", Mr. Drake continued in his explanation, *"that you are not very interested in your job or you would not have fallen asleep. I am giving you an increase in salary to see whether you will show more interest in your work . . . to keep you awake when you are on duty."*

It is quite unnecessary to add that this man has never since ceased striving to give maximum service.

This is just one of the many incidents that illustrate the unusual methods by which Mr. Drake maintains the orderly balance of things at THE BLACKSTONE HOTEL, Chicago. It demonstrates perfectly the original viewpoint which colors his more recent work as producer of plays at THE BLACKSTONE THEATRE.

Constantly keyed to what the public wants, his understanding of human nature and breadth of experience fit him admirably for his joint rôle of Hotel Host and Theatrical Producer. He knows how to satisfy people . . . whether it be with a soothing, restful night's sleep . . . a soul-satisfying meal of savory food, well-seasoned and artfully spiced . . . or an evening's relaxation at THE BLACKSTONE THEATRE.

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Under Blackstone Management

. . . "AN ADDRESS OF DISTINCTION"

Among the New Books

(Continued from page 54)

father, a mother and a child. The father has known all along that there were dwarfs among his ancestors, but because he himself is above normal height he cannot admit the possibility that a child of his own might be a dwarf and, after the child is born, he cannot admit that he is responsible. The mother faces the possibility that her child may be a dwarf and she tries to reconcile herself and her husband to their disappointment when the abnormal child is born. The father is cruel only because it is his way of denying his responsibility. The mother understands and is protective toward the child and sympathetic toward the husband; but as the child grows older emotional complications develop in the family which are straightened out only by suffering and trial and error. The abnormal child is something of a genius, compensating in talent for his deficiencies of physique. The story is compact, moving, economically handled and decidedly impressive.

"DAWN"

No book I can recall having read in recent years has left so deep an impression upon me as "Dawn" (Liveright), which is Theodore Dreiser's autobiography of his early youth. It is prolix (it runs to about 300,000 words) and it is replete with passages of quite graceless writing; but it is so uncompromisingly honest in Dreiser's self-revelation, so complete a picture of his family and the time and towns in which they lived, that I believe it will take its place among the great classics of autobiographical writing. Not even Rousseau has been more unsparing of himself than Dreiser; at no point can you point to this record and say, "There he is preening himself" or "There putting up a false front".

The portrait Dreiser paints of himself is not flattering or noble, but it is a strangely moving and human one, and one cannot help but marvel at the fact that from such an unpromising boy and among such disadvantages of surroundings there should emerge the author of "Sister Carrie" and "The Financier".

Dreiser was born of a German Catholic father and a Mennonite mother in Terra Haute, Indiana. The father was a skillful artisan and apparently a man of considerable business ability who built a woolen factory and enjoyed a degree of affluence until a fire destroyed the factory on which there was no insurance and financial disaster overwhelmed him and left him bewildered and beaten. He took refuge from the blights of this world and became a fanatical Catholic in his reliance upon the blessings of the next.

And it was for this that Dreiser could never quite forgive him. In fact perhaps the one flaw in Dreiser's understanding and sympathy with the characters he depicts in his book is in his failure to appreciate the discouragement his father had suffered from fate.

This incomplete sympathy of Dreiser's is natural enough and he compensates for it in his brooding sympathy with the plights of all the others he depicts. The book, lest you misunderstand, is not all shadows and sorrows: there were bright days and gay days even in Dreiser's boyhood and in his youth's awakening there was an idyllic romantic love and there was also the beautifully protective influence of his beloved mother. Dreiser's extraordinary memory, his sensitivity to the details of milieu, his faithful representation of life as he sees it are qualities which make this autobiography the great document it is and they are the qualities which have given him his high stature among novelists of his time.

"FATHER"

For light summer reading I can discover no new novel on the summer list that is more likely to be generally enjoyed than "Father" (Doubleday, Doran) by that beloved author who is content to sign herself just "Elizabeth". She is the author, you recall, of "Elizabeth and Her German Garden", "The Enchanted April", etc. This story has to do with Jennifer's romance and her escape from the necessity of living her life for her father's comfort and convenience. The father is a fussy and pampered novelist, writing precious and prurient stories prized by the intelligentsia but not sold in great quantities, who had been sheltered and kept from irritations by a wife, who on her deathbed exacts a promise that Jennifer, too, will sacrifice herself for him. But one day the father comes home with a pretty flapper whom he has married and Jennifer is released from bondage to cast her eye upon a repressed clergyman. It is all amusing romance, touched with delicious satire.

"GREEN HELL"

Julian Duguid's "Green Hell" (Century) is a book of exploration and adventure in the tropical jungles of Bolivia. It tells the story of a junket that was most irresponsibly begun, only one man of the party—nicknamed "Tiger Man"—who knew anything about the country and of the terrors and dangers they went through. There is a non-professional, non-scientific air about the narrative which makes it more enjoyable than most books of travel.

"THE CALIPH OF BAGDAD"

All lovers of O. Henry will want to read "The Caliph of Bagdad" (Appleton) by Robert H. Davis and Arthur B. Maurice. It is a new biography of the great short story writer and includes much new material bearing upon the life of the very reticent William Sydney Porter, who hid behind the pen-name of O. Henry and various other aliases. The book is episodic and anecdotal and is by no means the definitive biographical study of the subject; but Davis knew O. Henry about as well as any person ever came to know him and dealt with him as an editor who bought O. Henry's stories over a period of years. They sift the old yarns about O. Henry and add new ones; they include a number of letters hitherto unpublished; they write of his haunts and lodgings and habits in New York when he was the Haroun-al-Raschid of the Four Million, and they relate many human interest episodes concerning him.

O. Henry was born in Greensboro, N.C., in 1860; there as a boy he learned pharmacy by clerking in a drug-store and there he achieved a local reputation as a cartoonist; he went to Texas because of weakness of his lungs, worked on a ranch, wrote for newspapers, married and settled down with a wife and child as teller in a bank. The bank was conducted on appallingly loose principles

(Continued on page 87)

Among the New Books

(*Continued from page 86*)

and O. Henry (then known as Porter) resigned when there was a shortage discovered in his accounts. A year later upon receiving word that a federal warrant had been issued for his arrest, he skipped the country and went to Honduras. He returned on learning of the serious illness of his wife, stood trial and was sentenced to serve a term in Ohio penitentiary. He was released because of model behavior after 33 months. He went to Pittsburgh where he continued writing short stories for which he had found a market while in jail. He later went to New York, where he lived and wrote for the rest of his life in the neighborhood of Gramercy Park. He was a spendthrift, indifferent to money, and an inordinate drinker, consuming two quarts of whiskey a day, but on the testimony of his biographers never losing consciousness or balance under the influence of liquor. As his fame mounted steadily and the prices his stories brought also mounted, he became increasingly secretive. The Messrs. Davis and Maurice have been tender to O. Henry's memory and they have succeeded in giving that color and romance to the New York of O. Henry's day which we associate with the Caliph of Bagdad's stories.



Rupert Hughes, author of "No One Man," story of the struggles of a society girl against conventions. Published by Harper & Bros.

"FATHER MALACHY'S MIRACLE"

Once in a blue moon there comes a wholly satisfying work of gentle jesting at the foibles of men. Such a work is "Father Malachy's Miracle" (Doubleday, Doran) by Bruce Marshall.

"Father Malachy's Miracle" is comparable to "The Crock of Gold", "The Revolt of the Angels", and the early Chestertonian novels. It is rich in phrasing; it is witty and it is fun.

Throughout all this delightful fantasy there are quaint human and amusing characters etched to the life with masterly strokes. This is a book to keep and read and re-read for the savor of the style and for the sweet humor of it.

"NO ONE MAN"

Rupert Hughes's "No One Man" (Harper's) is the story of an ultra-modern young woman of wealth and social advantages who starts out with conventional enough ideas about marriage but marries a man who thrills her less than another man who had kissed her and who sets out to rectify her mistake by leaving her husband and making a play for the man she missed. It is an agreeably written tale, rather disturbing in its implications.

DEVELOPING WRITERS

To Joseph T. Shaw, as editor of *Black Mask*, goes the honor of having discovered and developed the brilliant talent of Dashiell Hammett, a phenomenon among modern writers of detective stories. Hammett's hero, Sam Spade, the detective in "The Maltese Falcon" is one of the superb character creations in modern fiction.

Mr. Shaw writes me: "A few years ago we set ourselves the aim to produce in this magazine a new type of detective fiction in place of the old formula sort, with crime and solution as its chief and often only motivation." That was an inspired and magnanimous aim.

Hammett, who was formerly a Pinkerton operative, worked out his scheme of things in *Black Mask*, and, because he has a narrative gift that is trained down like a boxer to a taut springiness and precision, he has emerged as the most talked of contemporary writer of detective fiction. He has written four novels, and the best of these is "The Maltese Falcon" (Knopf).

Another writer Mr. Shaw has nurtured and developed in *Black Mask* is Raoul Whitfield and before the field gets too crowded with people congratulating Mr. Shaw on his discovery and shouting applause to Whitfield, I want to get in a yell for him. Take a look into his new novel, "Death in a Bowl" (Knopf). If you get that far, you will be glued to your chair until you finish reading it. So far Whitfield seems a notch below Hammett as a character creator and he is not as careful a writer as Hammett; but he is inventive and dramatic and his hard-boiled people are hard-boiled people.

"THE ROAD BACK"

There seems to be some difference of opinion among readers and reviewers as to whether "The Road Back" (Little, Brown) by Eric Remarque is as good as "All Quiet on the Western Front" and all I can say is that I read the second novel with as much interest as I did the first. It is the story of the returned soldier's attempt to adjust himself to civilian life after the brutalities of existence at the front; and in this case the adjustment is more difficult than in countries where there is peace, because in Germany defeat in the war led to the collapse of the empire, internecine strife, and revolution at home. Remarque's returned soldiers are depicted as meeting the new situation as their temperaments dictated, the harsh realities of home conditions proving to be as scarifying to the soul of the sensitive youth as conditions were at first at the front.

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For catalog write E. H. Wuerpel, Director, Room 111, Washington University, St. Louis, Mo.

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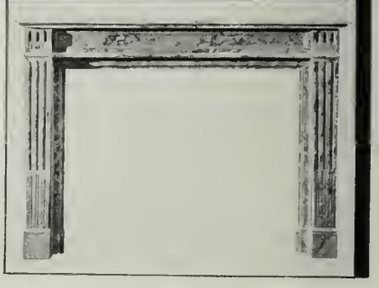
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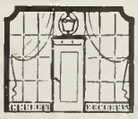
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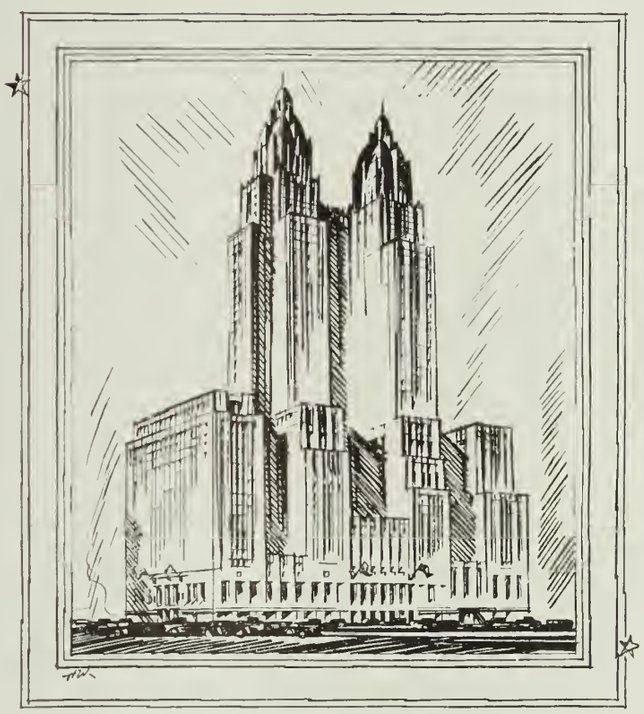


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From the Smart Shops and Antique Galleries

By ELIZABETH LOUNSBERY

ENGLISH antiques dating from the Queen Anne and Georgian periods comprise an interesting stock at the Grosvenor Galleries. Accessories for the living room are also featured in fine old mirrors, such as that illustrated, intricately carved in gesso gilt—one of an unusual pair. Waterford candlesticks and ornamental bits of porcelain offer a further choice.

Kneehole desks are also found, that are being popularly adapted to dressing tables, as well as fireplace benches, breakfront cabinets, secretaries in various sizes, and a number of small reconstructed 18th Century tables with galleries, for occasional use.

For the dining room there are pedestal tables—one with a walnut top being an exceptional example of the Queen Anne type. With this are eight chairs. Supplementing the dining room furniture are several beautiful tea and dessert services in Crown Derby, Rockingham and Worcester with a recent importation of fine old Sheffield and English glass.



Carved 18th Century pine console with gray marble top; Georgian gilt mirror and Waterford glass girandole. Courtesy Grosvenor Galleries, Inc., 770 Madison Avenue, N. Y. C.

PERSIAN and Arabic ceramics, antique furniture and brocades contribute to the interest of the collection, brought from the Far East, displayed at the American Colony Stores.

Deep rich colorings prevail as in the blue of the Kashan pottery jar, shown on this page, that was originally used as a butter jar, and in the pieces of Rakka and Sultanabad. The Persian and Arabic tin plated copper, dating from the 15th to the 17th Centuries, with its weathered finish, also vies in interest in the eye of the collector with old Damascus blades intricately inlaid with gold. Persian and Arabic jewelry set with semi-precious stones likewise appeal, and there is an exceptionally rare collection of Greco-Roman undersea glass, dating from 500 B. C. to 500 A. D.

Inlaid furniture, boxes, and a carved bridal chest from Alippo, brought to the East by Italian traders, are other representative pieces, as are the old walnut backgammon sets, found in coffee shops in Damascus.

THE Coolidge lamp—"The lamp that lit the path to the White House," as it has been so aptly termed by Helen Woods, its designer, is available in three distinct units, yet with a uniform crystal base. This is an exact reproduction of the lamp made historical when Calvin Coolidge was sworn into office as President of the United States. He was visiting at that time in his old home at Plymouth, Vermont, and it was here, in the living room of the Coolidge homestead, lighted by



Kashan pottery lamp, sheepskin shade; 14th Century opalescent pottery lamp and Turkish 17th Century silver after dinner coffee service. Courtesy American Colony Stores, Inc., 26 E. 55 St., N.Y.C.

DECORATIONS OF DISTINCTION



Coolidge crystal lamps with linen shades and etched globe chimney, showing Coolidge homestead at Plymouth, Vt. Courtesy Helen Woods Studio, 12 Bedford Terrace, Northampton, Mass.

this old oil lamp, that John Coolidge, a justice of the peace, officiated as his son took the oath of office.

Mrs. Woods, who designed the shade, has made it most harmonious to the lamp in its painted decorative scheme, representing the Coolidge homestead and the surrounding country. Its extreme height is 16". The chimney lamp is equipped with a special burner attachment and wick, which when turned up switches on the light. The frosted globe chimney shows an etching of the Coolidge homestead. This lamp is 18" over all.

IRON furniture for pent house and general outdoor use is shown in exclusive designs at Edward R. Barto & Company's, as in the accompanying laurel leaf settee, one of a pair. Another unique type is the hexagonal iron framed table, of generous size, with a glass top and an hexagonal bracket below holding a tub filled with cactus.



Green painted iron settee, original laurel leaf design, with nest of glass topped iron tables, desirable for pent house or terrace. Courtesy Edward R. Barto & Co., 833 Lex. Ave., N. Y. C.

Another somewhat smaller iron table is that in which a delicately wrought rose with foliage decorates the tripod base. The ivy stands are quite as distinctive, also a backgammon table with a tiled top and iron frame, intended for playing in the open. In the other pent house furniture, natural Malacca cane, banded in color is given the preference for its durability and smartness, combined with brilliant cushions. This, unlike stick reed, requires no painting. The overstuffed furniture here is equally desirable.

LIGHTING fixtures and metal decorative accessories, obtainable through the decorators, as made by J. A. Lehman, express an individuality and charm that few manufacturers attain.

Among these the crystal candlesticks illustrated are typical, with the new Directoire dressing table lamp of crossed arrows, finished in French gilt or silver. The mirror lyre-shaped side brackets in any colored glass; the lion's head, arrow and eagle types and ship and anchor silhouette, specially desirable for a boy's room or yacht, are others.

The fountain fixture, composed of a crystal spray, is another achievement, in imitation of an actual fountain. In tie-backs, a spray of wheat in a brass finish is quite the newest design and most adaptable to all interiors. Wire wall pockets and baskets, copies of old designs, are also much in evidence with complete fireplace equipment and painted iron pent house furniture and plant stands.

Silver plated metal and crystal candlesticks with mirror bases. French gilt Directoire lamp with gold mirror base and drops. Silk shade. Courtesy J. A. Lehman, Inc., 162 E. 53rd St., N. Y. C.



OVERSTUFFED furniture for the living room and bedroom including a large selection of comfortable chairs, loveseats, chaises longues and couches, with the highest grade of workmanship, are supplied to the decorators and exclusive furniture dealers by The Regent Shops.

As an outstanding example, the deep seated, loose cushion English lounging chair covered in a red semi-glazed chintz, with a ship motif in green and soft yellow, offers enviable comfort. Another desirable piece is the broad studio couch with loose cushions and ends, resembling a well proportioned sofa, but which, in reality, is a bed. Reproductions of



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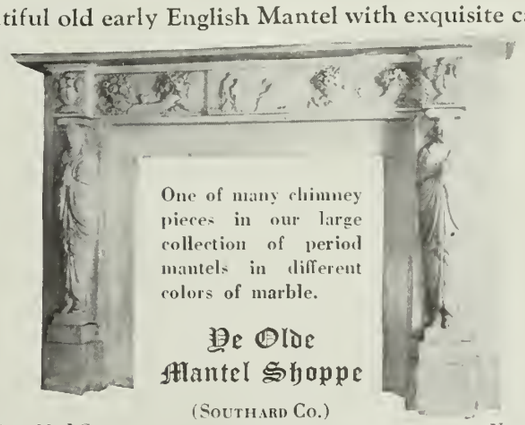
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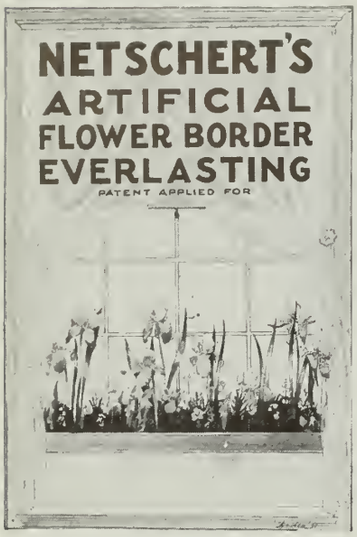


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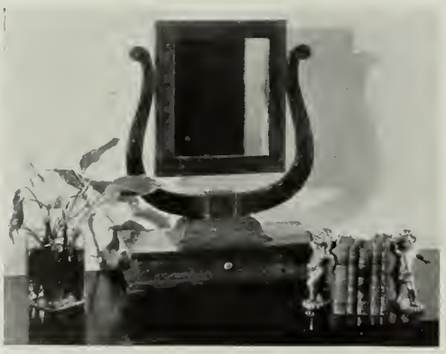
ANTIQUES and small ornamental pieces that add their touch of charm and color to the setting of a room intrigue one at Mrs. Wiltbank's shop. Among these, white glazed pottery strikes a new note in lamp bases, wall brackets for plants, bowls and decorative birds and roosters. Turquoise blue pottery, in similar forms, is equally appealing, also the brilliantly flowered Italian pottery fruit plates. Venetian glass as well is to be had in distinctive shapes.

An unusual aquarium is seen in a crystal bowl on a stem resembling a large goblet with fluted edges. The small tables include one, octagonal in shape, made of iron with a tiled top, and another with a large, deep basin fitting into the top filled with cactus. An old spinning chair is among the occasional furniture and the most adorable Italian walnut tables, in the smaller sizes for occasional use.



Copy of English lounging chair done in red, ship design chintz. Maple candle holder converted to smoking stand or may be electrified. Courtesy The Regent Shops, 329 E. 29th St., N. Y. C.

two alike. These include a large collection of vases that have been mounted into lamps with appropriate shades, each forming a unit suitable to its background. There are also bits of old colored glass, unusual boxes, ashtrays and a pair of small bronze Buddhas, mounted against red damask as book-ends. An old English mahogany knife box, converted into a living room waste-paper basket by removing the lid, also has distinction.



English 18th Century curly maple dressing mirror; square crystal vase and bronze cupid book-ends. Courtesy Mrs. Wiltbank, 764 Madison Avenue, N.Y.C.

RADIATOR cabinets, as made by the Tuttle & Bailey Mfg. Co., are to be recommended in concealing the radiator as a piece of undisguised heating machinery, that is bound to destroy the decorative effect of a room.

These cabinets are as carefully constructed as the consoles or low tables they simulate and are finished to match the woodwork of the room in which they are placed. In fact, they become really attractive pieces of furniture serving as window seats, book-stands, etc. In the use of these cabinets walls and curtains are protected against radiator smudge and the heated air properly moistened by the water pan inside of each cabinet. This further insures protection to antique furni-

Queen Anne walnut wall cabinet containing old Bristol glass, Worcester, and Staffordshire figures. Courtesy Mrs. George Talmay, 8 E. 66th St., N. Y. C.



FURNISHING homes and supplying every decorative requisite has been made a study, for years, by Mrs. George Talmay. In so doing Mrs. Talmay has produced many charming results by not only introducing original old pieces of furniture that she has acquired but in reproducing them in well made copies. Such is the case with a Chippendale sofa of symmetrical lines, done in rose moire, and an old English chest of drawers of diminutive size, that she now has in her show rooms.

Mrs. Talmay also acts as a consultant architect in making any necessary changes a house may require. She can likewise supply the antique "bibelots" that go to complete a well appointed room and also make most acceptable gifts, no

DECORATIONS OF DISTINCTION



"Putnam" radiator cabinet, specially suitable for use in a home. Any desired finish. Courtesy Tuttle & Bailey Mfg. Co., 155 E. 44th St., N. Y. C.

ture and prevents it from cracking.

Several different types of cabinets are obtainable all made to special measurement, with a varied choice of grilles. The finish may be in reproduction of any grained wood or plain colored enamel, as desired, such as an harmonious green.

ORNAMENTAL porcelains made by the Royal Copenhagen Porcelain factories are easily identified in the underglaze animal and bird subjects by their semblance to actual life. This is largely attributable to the skilled artists who model them, for each subject represents the study of a characteristic attitude or expression of the animal or bird in a natural environment.



Decorative underglaze porcelain rooster, terrier puppy and sea gull in natural colorings and size. Courtesy Royal Copenhagen Porcelain Inc., 155 W. 57th St., N. Y. C.

In the figure subjects in Royal Copenhagen Porcelain a table decoration consisting of two figure pieces and a center bowl in cream bodied porcelain, in the modern manner, is an outstanding work by Malinowsky. The nudes by Gerhard Henning are equally fine and expressive of his art.

In tableware, the deep blue and orange colored earthenware is particularly effective, especially in the peacock design that lends itself so pleasingly to an Early American table or French Provincial.

CHILDREN'S furniture, both antique and reproductions, comprises the entire stock of Childhood, Inc., with the little attending accessories that contribute to the enjoyment of a child's room. Here may be found in miniature all the pieces that would apply to adult use, such as comfortable chintz covered sofas, kneehole desks, wing chairs, deep seated armchairs and four post beds. Reproductions of Provincial chairs and tables are equally attractive.

Mirrors include one with a maple frame, of an Early American type with a swan motif. Table lamps have sturdy bases of gaily painted wood, rather than pottery. As a new feature of wall decoration, cut-out subjects in painted wood are finding great favor, as are the hooked rugs showing dogs and other animals and nursery pottery.

ANTIQUE silver and 18th Century English furniture obtained after the most thorough investigation of their authenticity, provide an interesting showing at the Old English Galleries.

Characteristic of the type of silver assembled by these Galleries is a large and varied collection by Hester Bateman and her children, Peter, Anne and William, to be exhibited here about the end of October. This was shown at the Boston Museum last spring and consists of over 100 pieces representing the work of Hester Bateman, the most celebrated English woman silversmith of the 18th Century and her children, who learned her art.

English furniture, also of this period and associated with this exhibit, has likewise been obtained from private sources, authenticated after leaving the original owner's hands and bearing the indefinable stamp of loving care.

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Child's Provincial table and rush seated chair; raffia writing folio, giraffe pencil, performing seal book-ends and chick ink-well on a stand. Courtesy Childhood Inc., 32 E. 65th St., N. Y. C.

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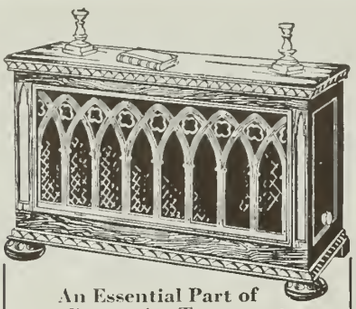
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of early French and English documents provide an exclusive selection at Harriet Bryant's.

For example, from an old New England house comes a curled feather pattern—simple and direct



George III silver teapot and stand; sugar basket, dish cross and pepper pots, made by Hester Bateman, English silversmith. Courtesy Old English Galleries, 131 E. 37th St., N. Y. C.

in design, in yellow and white; pink with gold, two-toned gray or blue as well as henna on cream. Another charming reproduction has a white ground with small, scattered bouquets of leaves in gold, and another leaf motif in peach and russet.

For a man's room or card room, an all-over Tudor pattern in red and white or tan and black is to be recommended. Another recently acquired paper, appropriate for a Directoire room is in cinnamon brown with delicate sprays of vines and roses. Mrs. Bryant also has several decorative painted canvases by Samuel Waugh, some applied to screens, depicting Italian lake scenes. The many small pattern papers that have become so popular have been copied from New England fireboard papers.

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Black mesh "Duck" fire screen with applied wrought iron and brass motifs. Size 38" x 36" or to fit opening. Courtesy The Andiron Shop, Inc., 132 E. 58th St., N. Y. C.

toward fitting up the fireplace, as well as the silhouette spark screens for any size opening. Ivy stands of new design, tiled marble brackets mounted in wrought iron and tiled top tables are other specialties, here. Florentine lanterns are also a feature among the many types that are made for outside use, as well as for hall lighting fixtures.

In fact, the Andiron Shop endeavors to meet the demand for any requisite in artistic ironwork. With the growing appreciation of what this really means in the Italian and Spanish house with its grills, impressive lighting fixtures, fireplace equipment and stair rails, as well as in the early American house, there is developing an ever widening scope for this type of craftsmanship. In fact, reproductions of early latches and hinges, such as the H, and H and



Hand blocked copy of Georgian wallpaper, pale yellow and gray, from original in old New England house. Courtesy Harriet Bryant, 2 W. 47th St., N. Y. C.

L types are of wide-spread interest to architects and builders. Thus whole settings are often copied from old houses, that include the andirons and frame, firetools and wood buckets and combined with incidentals such as warming pans, trivets, kettles, really old, that have been picked up, here and there to add their touch of homeliness to the hearth. An old musket will also contribute to the interest, hung across the fireplace opening under the mantle shelf, if one is so fortunate as to inherit a musket from ancestors accustomed to shooting for larder as well as sport.

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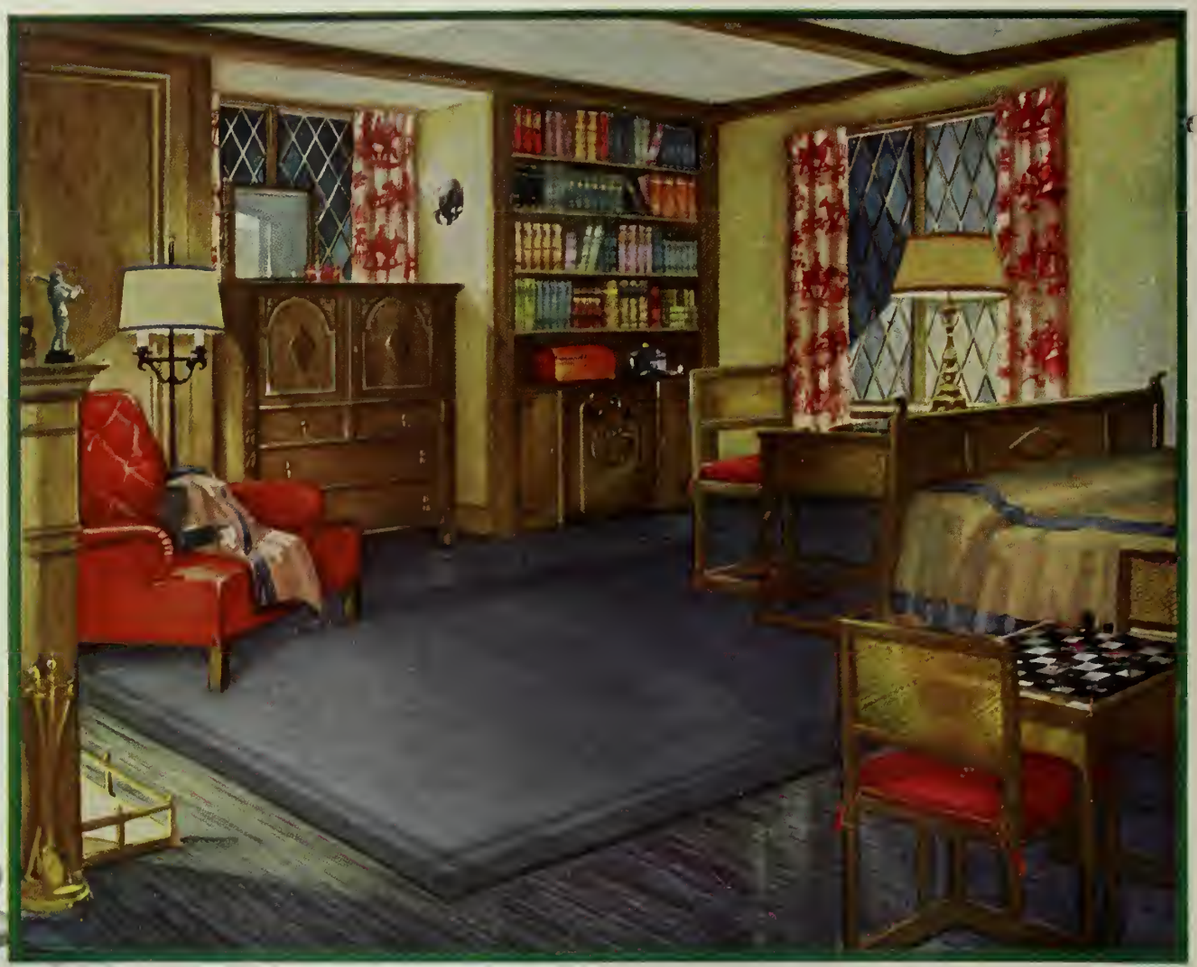
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A Louis XVI Room of Rare Perfection in All Detail

THE background of this period room is splendidly ornate. The furniture, as well as the painted panels and elaborately framed mirrors are elaborately decorative. Courtesy Metropolitan Museum of Art

Arts & Decoration

French Furniture of Louis XV and XVI Periods

These Illustrations Show a Rare Collection of Rich Antique Paneling and Authentic Pieces of Dated Furniture

By JOSEPH DOWNS
Curator of Decorative Arts, Pennsylvania Museum of Fine Arts

WHEN Madame Louise, the daughter of Louis XV, entered the convent some were apprehensive that Madame Victoire might follow her sister's example. "The first time I saw this excellent princess," writes Madame Campan in her "Memories", "I threw myself at her feet, I kissed her hand and asked her with the self-confidence of youth, if she would leave us all as Madame Louise had done. She raised me from the ground, kissed me, and said, pointing to the *bergère* on springs in which she was reposing, 'Be easy my child. I should never have the courage of Louise. I am too fond of the comforts of life. Here is an arm-chair that will be my ruin.' "

This incident gives an intimation of the domestic comfort that was characteristic of Eighteenth Century furniture in France. It became an essential factor in the changes of style which were to follow during the century.

The scene was no longer that of a pompous court, but the *hôtels* or town houses in Paris and smaller châteaux in the surrounding country. The régime of the Roi du Soleil was over, and with it ended the wearisome etiquette exacted from the supporters of what had, through so long continuance, become a tradition. Thus the nobility, the nucleus of Parisian society, assumed a new independence which if not entirely free of royal domination readily asserted its right for greater spontaneity, gaiety and amusement.

The paneling of rooms and their furnishings soon expressed in an admirable way this new spirit of freedom. Gone is the borrowed ponderousness of Italy in weighty stucco and heavier color, and in its stead are *boiseries* of the architects Boffrand and Robert de la Cotte carved by the lightest touch with shells, flowers, leafage and scrolls in the style rocaille. In time, this style which generated from the engravings of Meissonier and Oppenord was termed rocaille in derision of the asymmetrical excesses of which it was often guilty. But rocaille is an expressive term, whether it be for admiration or scorn, altho to the classical-minded, the array of shells, rocks and all manner of vegetable ornament, disposed without symmetry or seeming plan, appeared as formless and inexcusable as the grottoes from which the term rocaille was derived.

In furniture this new rocaille style "all twisted as though spoilt by a rogue," to quote Cochin, was more widespread than in architecture where structural lines did not yield to the influence of the contagious curve, but lent only a surface for the superimposed ornament.

In the interior of houses its furniture, porcelains, textiles, bronzes and *decoration volante* all fell before the onslaughts of the style Louis XV which, beyond everything else, abhorred the straight line. "Those monsters," as Delacroix had said, "the straight, the regular serpentine, and above all, the parallel lines."



Angel bed of carved and gilded wood, Louis XVI period. Panels at head and foot are pale blue and cream color *lampas*. Draperies from the *curonne du lit* are harmonizing silk. Courtesy Boston Museum of Fine Arts

The two dominating characteristics then of the Louis XV style are its curvilinear form and asymmetrical arrangement of its elements. Furniture was composed entirely of sinuous curves, its various members branching out like the limbs of a growing tree, its decoration of leafage and flowers forming an expansion of the understructure to create an organic unity. In the chairs, *canapés*, desks, commodes and innumerable tables of this period there is an elasticity and spring in the curves that gives a sense of vitality and breath of life to their being. Leaving aside the fabulously elaborate pieces commanded by royalty, which, overloaded by *ormolu* and excessive curves seem to violate not only the laws of construction but of taste as well, it is the vast quantity of furniture made for the lesser aristocracy and wealthy *bourgeoisie* that are the most beautiful. In their graceful, undulated lines dictated, it would seem by the curves of the human body, their deeply cut mouldings and judiciously added bronze mounts and occasional enrichment of *Vernis Martin* or Japanese lacquer panels, these creations were never lacking in distinction and harmony of the most subtle kind. This profusion of C scrolls were alternated and reversed to provide the most involved combinations that would have been dangerous indeed in the hands of other craftsmen less sensitive in feeling or skillful in the performance of their work. The result was invariably one of lightness, gaiety and charm combined with that most difficult attainment—the perfect balance of unbalanced forms.

In order to furnish the countless small rooms lined with delightful *boiseries* painted in pale colors that had been devised to meet the demands of social customs, rooms for music, gaming, conversation, intimate suppers, reading and coffee drinking, not to mention the ascending importance of the boudoir and dressing rooms where friends were received during the toilette, an endless variety of new forms of furniture were invented. Certainly, no furniture before, and hardly since, has been more perfectly adapted to human comfort or more satisfying to the eye. First and foremost, the stalwart, formal armchair of the Seventeenth Century was modified in a thousand



A Louis XV room, once the property of Mme. de Pompadour, and now in the Metropolitan Museum of Art. One chair is covered in fine needlepoint, one in silk velvet. Both painted

ways. Its back was concaved *en cabriolet*; its arms brought lower and filled in below with upholstery to make the *bergère*, or when left open, became the *fauteuil*. The seat when drawn out produced the *chaise longue*; with wings added to its sides it passed as a *duchesse*. The *duchesse-brisée* was a step further in luxurious comfort contrived by two *bergères en face* with a stool fitting between them. There are two *fauteuils* and a *duchesse* illustrated here. The first is particularly vigorous, having a capaciousness more common to most *bergeres*. The polychromed frame is completely carved and moulded with palm-fronds intertwined with sprays of flowers. The covering is old green velvet. This armchair was formerly in the Doucet collection. The second is quieter in design and less nervous in its curves. The frame, also wearing its old polychrome paint, is stamped with the name of its maker, N. Heurtant, who was working in the Rue St. Antoine during the middle years of the century. Then there is an unusually fine walnut *duchesse*, its winged sides and loose cushions differentiating it from a *chaise longue*. The pierced shells pendant upon the skirting and upon the cresting are commensurate in scale with the proportions of the frame. The provenance of this *duchesse* was Toulon rather than Paris, which may account for its massiveness. Marquetry, that difficult art of inlaying colored woods against a contrasting ground, did not languish among so many other innovations. *Bonheur-du-jours*, commodes, curio-cabinets and endless small



Above—Console table in oak, formerly painted and richly gilded. Louis XV period. A very valuable example of the more ornate type of console. Courtesy Metropolitan Museum of Art

Painted side chair upholstered in rich damask. Louis XVI period. From the Boston Museum of Fine Arts



tables boasted surfaces entirely covered by a profusion of rare woods of multicolored hues. King wood, amaranth, satinwood, rosewood and mahogany offered their rich surfaces, but when even these failed to satisfy the feverish exactions for novelty, dyeing or shading with hot sand gave more bizarre effects. A lady's desk in marquetry shown on the next page has a folding lid to lock away her secrets from jealous eyes. There is a nice restraint about the lines of this piece, a feeling that is echoed in the sober pattern of the marquetry inlays and *ormolu* mounts to accomplish an effect at once elegant and restrained. It is stamped with the maker's name, J. Tuart.

Below—Fauteuil, carved and polychromed, upholstered in antique green velvet. Of the Louis XV period. Courtesy the Metropolitan Museum of Art



A pronounced example of curvilinear furniture is the console illustrated. Here, no straight line, however short, is permitted to intercept the undulating frame nor interrupt its trailing garlands of flowers and shells. Structurally, it is weak, for without a supporting wall it could not stand. Nevertheless, such consoles held a firm place in the furnishings of a salon, where they were indispensable as *entrefenêtres*, below a tall mirror. This table was formerly in the famous Hoentschel collection.

The loss of prestige suffered by all things rocaille was a slow process, the roots of the

Below—Fauteuil carved and polychromed. Louis XV period. Courtesy Boston Museum of Fine Arts



disaffection extending back before 1750 since the ancient cities of Pompeii and Herculaneum emerged from their cocoons of lava. This colossal fund of newly excavated information bringing to light the whole mode of antique life, its manners, costume, eating utensils, wall decorations and actual furniture, was destined eventually to take archeology from the realm of the pedant and place it in the doubtful rank of fashion. Here indeed was the needed impetus for ushering in a new style to replace that one long derided by such scholars as Blondel and Cochin—even its staunchest champions found many of its excesses too much to condone. Madame de Pompadour, that patron of unerring taste

Below—Lady's desk in marquetry, Louis XV period. Signed, J. Tuart. Courtesy Metropolitan Museum of Art





Above—Bedroom detail of the period of Louis XVI, showing a richly carved mantel. Courtesy Metropolitan Museum of Art



Above—Duchesse in carved walnut, covered in green velvet; Louis XV period. Courtesy Metropolitan Museum of Art

and sincere enthusiasm, gave this style, Louis XVI (for such was this changing taste called even fifteen years before that youthful king supplanted his uncle), the seal of approval when she dispatched her brother, the Marquis of Marigny, to study in Italy at the fountain head of the antique.

Slowly then, until the very outbreak of the Revolution, classical motives gained headway, though at first being merely grafted upon curvilinear structures. But toward the end of the century it had become more than occasional doves of peace, sheaves of arrows and laurel wreaths, for the severity of the demand for every Greco-Roman saw the doom of all else not conforming to its tenets.

Royal patronage was lavish in its commands to a host of famous workmen. Riesener, Beneman, Gouthière, Leleu and Roentgen were only a few highly skilled artists in wood and bronze who received the high favors of commissions from

(*Continued on page 80*)



looking glasses were invented in Venice. In 1507 two Venetian glass makers were given the privilege of making mirrors for a term of years.

Before Columbus discovered America, round pieces of polished metal, enclosed in frames, were hung on revolving pole-like stands, in general idea not unlike our Colonial shaving mirrors.

One of the earliest records, however, of a mirror in conjunction with another piece of furniture, the forerunner of the toilet table, is illustrated in a miniature depicting the Annunciation, in possession of the British Museum, where a toilet mirror rests on a hutch, spread with linen, bearing the date of 1480. Here too is an interesting glimpse of a Gothic interior.

The French were among the first to adopt the dressing table, Anne of Austria, who married Louis XIII in 1615, being possessed of one. It was a strange combination, according to old drawings. A rather plain chest of wood, called a bureau, was decorated about the top with a band of Arabesque embroidery, which was conspicuous in this period. Below the embroidery, and attached to it, was a swag drapery of silk, fringed and finished at intervals with a cord and tassel. The table was surmounted with an elaborate mirror of wrought silver.

That delightful painter of feminin-

L'Aveu Difficile. This charming glimpse of a lady at her beauty table was painted during reign of Louis XVI by N. Lavrience. Reproduced from an old print by Jannet

A poudreuse in the time of William III of England. This engraving by one of the Bonnart brothers represents Queen Mary at her toilette. The background of the mirror and the dressing-table are draped and fringed

La Grande Toilette—
Making Up in Ancient Times

Here We See the First Beauty Tables Especially Planned for Ladies of the Great Courts

By UNA NIXON HOPKINS

THE evolution of a lady's toilet table, as illustrated in old prints and paintings, is particularly interesting since it covers in its romantic history a long period of time, includes important periods of furniture and interior decorative development, and carries with it besides, a hint of the architecture, textiles, costumes and even the social manners of the different epochs.

Notable painters have given the toilet table a place of honor in the portraits of eminent persons, including great queens. There is a certain aesthetic appeal, today, as yesterday, in a *Lady's Toiletta.*

The history of the mirror precedes that of any other adjunct of woman's vanity. The Greeks polished bronze and silver for mirrors before the Christian era. Illustrations of interiors as seen on old terra cottas and Greek vases show them, for when not in use they were hung with other cherished possessions on the wall. It was not until the sixteenth century is generally known, that



ity, N. Lavrience, whose real name was Lafrenson (his Swedish name sounding so uneuphonious among the French as to excuse him for changing it), gives us some delightful pictures of toilet tables, painting as he did during the period of Louis XV and overlapping that of Louis XVI.

In the print by Jean François Jannet, after Lavrience, called "La Comparaison," a charming table de toilette occupies the center of the composition. Here two beauties compare their pulchritude before the small mirror. Undoubtedly of walnut, this dressing table with its curvilinear legs, adjustable mirror and compartments for toilet articles, has been the model for extensive reproductions. Here romance and beauty are combined with charming costumes and details of furnishing.

In "L'Aveu Difficile," another print by Jannet, after Lavrience, we have a pretty toilet table arranged in the window after the usual French fashion, the long silk curtains of the high window framing it. The table itself is covered with some light material, a ruffle about the top, as ruffles were then the vogue. The upright mirror has a modest frame and is canopied with narrow striped silk, so greatly in favor at the time. The table is dressed with jewel caskets, a work box, a scent bottle and candle-



"The Comparison," from a painting by Lavrience. This very simple beauty table is evidently furnished with a mirror in which the two great beauties are estimating quite naïvely their comparative loveliness



Mademoiselle du Thé, a French actress of the latter part of the 18th Century. She is painted before her dressing table by Lemoiné, with a bouquet in one hand, a love letter in the other, both tributes to her beauty

sticks. The Mademoiselle seated has made herself beautiful before the mirror and is listening, rather self-consciously it would seem, to the difficult avowal.

Early in the reign of Louis XVI, Lemoiné painted Catherine Rosalie Gérard, the actress, better known as Mademoiselle du Thé, before her toilet table, her beauty reflected in the mirror. The simple silk cover on the table is finished with a wide band of lace at the bottom, the whole apparently arranged with careful regard as to composition. The actress, in a lovely costume, holds a dainty bouquet of roses in one hand, and doubtless a love letter in the other, resting one arm on the *toiletta*. Scent bottles are carefully placed at one side so as not to interfere with her reflection, and her pearls are decoratively displayed in the foreground.

Across the channel in England, mirrors of any kind were rare in the time of Queen Elizabeth. In 1633, however, an inventory of the goods and chattels of Walter Jones, of Glouster, records: "one faire looking glass with *canopy*," suggesting the dressing table. But in 1685, the Duke of Burgundy installed Venetian glass makers in England, where they made looking glasses.

The fillip for dressing tables, it would seem, reached England as early as 1690. According to an engraving of Queen Mary, wife of William III, by one of the Bonnart brothers, two years after her coronation, the Queen is represented as seated in a high backed chair, magnificently arrayed, before an elaborately draped mirror and table, evidently in the act of penciling her eyebrows. Since this was a period of lusty color, it is safe to say that the Queen's dressing table was scarlet velvet trimmed with gold fringe and gold lace, edged with gold galloon, as indicated in the engraving. The mirror, which cannot be plainly seen, may have been of walnut, ebony, olive wood, silver or

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RIGHT—The epergne, which is coming so much into vogue again as a center piece for the more elaborate table, is shown here in an old English model, George III silver. Courtesy George C. Gebelein



BELOW—Silver tray with cypher and coronet of the Duchess of St. Albans, nee Burdett-Couts. This extremely simple tray has a form of genuine beauty with its scroll border and elaborate handles. It was made in England, circa 1800

A HANDSOME Sheffield tea tray is shown below. This has an elaborate scroll center and a border of grapes and vine leaves, which also form the handles. An appropriate piece for afternoon tea

Old Trays and Salvers and a Rare Epergne

These Fine Table Pieces in Old Silver and Sheffield Plate Are Interesting to Every Lover of Good Table Service

By LOUISE GORDON-STABLES



A SILVER salver of Sheffield Plate made in England about 1820. From the collection of R. F. Norton, Esq., K. C.





TO the uninitiated the silver tea tray would appear to be the more grandiose edition of the salver, but the student of old silver knows it to owe its origin to nothing earlier in date than the establishment of the East India Company and the consequent cult of the dish of Bohea as a feature of Society's afternoon pastimes in the 18th Century. Then it was that the silver tray to hold all the appurtenances and regalia of the brew with which My Lady made such pretty play with caddy or teapoy, handleless cups and finely fashioned teapot, came into being, and served to convey not alone a sense of the pomp and circumstance due to so subtle a beverage, but likewise a suggestion of the luxury and social status proper to the household.

The salver, a word which has the same derivation as salvage, represents in the first instance the dish on which were "saved" the broken victuals from the plates of the wealthy, afterwards to be distributed to the poor without the gates. Thus, it takes us back to the Middle Ages, to the feudal methods of administration, and to times when in the accumulation of silver plate lay a nobleman's obvious opportunity for sinking his money in an investment readily portable in an emergency, and unlikely to depreciate. Salvers proper are not always to be distinguished readily from the rosewater dishes handed round among guests for the dipping of fingers after a meal at which the table appointments were less adequate than at the present day, for while salvers are found with a deepish center, the dishes also were frequently fashioned with a shallowness that seems inappropriate to their purpose.

Both in salvers and trays, cyphers of initials, coats of arms and other heraldic devices formed a favorite style of central decoration, these representing a useful means of discouraging theft. The 17th Century has left us some magnificent examples of repoussée work in the salver-rims, an example of which is to be seen in the Rokeby salver or rosewater dish, bearing the London hallmark for 1664-5, here illustrated. These circular salvers on a foot were used especially for stands to tankards and porringers and as a means of preventing them from leaving their mark upon a table.

With the 18th Century there arrived a vogue for the square salver with shaped corners, a style much affected by Paul Lamerie and his followers. The example illustrated is by the English silversmith,

John Tuite, and belongs to the year 1727-8. In this century English silversmiths' work was greatly influenced by the French silversmiths who had taken up residence in London, bringing with them not alone a developed technique both in the casting, the designing and the chasing of the metal, but also a fine delicacy and judgment. The effective contrast of plain and ornamented surfaces, the appreciation of the play of light on an undecorated area and the necessity for a proper balance and symmetry in ornament, all receive their due attention.

With the reign of Queen Anne there arrives a reaction from the elaboration of decoration prevalent in an earlier era and we rejoice in plainer work that relies for its dignity on beautiful proportions, and reflections resulting from skilfully planned rims and mouldings. To the year 1800 belongs an oval tray bearing the cypher and coronet of the Duchess of St. Albans, the daughter of the famous banker, Burdett-Coutts. The pair of oval salvers belong to the same year. Unfortunately a great many fine examples in plain silver must have been sacrificed for the sake of the hallmark, unscrupulously conveyed by the faker to more elaborate but probably less satisfying specimens, with a view to increasing the market value of the latter.

With the 19th Century grew the application of engraving, chasing and what-not. Rococo embellishments took the place of more reticent treatment and handles, heavy with scrolls and other adornment, took precedence of the severer finishes conferred upon the trays. Possibly with an eye to preventing unsightly scratches, almost the whole surface is gradually given over to lavish engraving, some of it graceful, much of it rather lacking in significance. Designers who in the first instance had been satisfied to work out a simple foliated border, later felt it incumbent upon them to leave nothing save a small central square or circle for initials, unadorned. The Victorian Age with its pomposity and love of an ostentation eloquent of commercial prosperity is on us and speaks from the silverplate that betokens bank-balances.

The introduction of Sheffield Plate in the middle of the 19th Century, enabling use to be made of a base of copper in conjunction with thin sheet silver, brought the "silver" tea tray into the homes of the middle-classes while it also enabled the upper classes to relegate pewter to the kitchen and adopt the new compound as a second-best service for everyday use. In design and general treatment salvers and trays of Sheffield Plate followed closely on those of silver proper. The earlier specimens are often tinned on the base; a few show a foundation of wood. The later examples display a layer of silver on both sides. Both borderings and handles are commonly cast from dies and attached to the body by means of lead. Sometimes the joint in the handles, cast from a couple of dies, is patent to the eye; sometimes it is concealed beneath an applied ornament. Borderings, faithful to the silver designs, affect the gadroon edge, both straight and diagonal, the trail of vine-leaves and grapes, the simple beading, the twisted coil.

The examples given herewith of trays and salver in Sheffield Plate demonstrate how little inferior to solid silver in point of artistry was this material, despite the fact that its cost at the time was something like one-fifth as much. It was not until the latter part of the 19th Century that, along with other arts and crafts, it suffered debasement, declined in taste and lapsed into a commercialism that robbed it of its charm and merit.

However, so lasting is the beauty of the old Sheffield that it still influences the art of the finer silversmiths. In form and pattern, it has a distinguished quality that renders it appropriate for use in the more elegant periods of furnishing. The epergne, especially, is very much the mode today. It is most often used for a centerpiece for richly set tables. A low, oblong dish is fitted into the top section and here flowers are placed in a Japanese holder. The smaller perforated dishes are filled with nuts and confectionery. So that the epergne is not only a picturesque piece but also saves space on a moderate-sized table. It is usually placed, as in olden times, on a large circular tray with small raised standards.

Also, at every hand today we find a revival of silver trays—for the tea table, under the roast platter, the smaller size for celery and radishes, the small circular trays to use under flower jars, the long slender ones for table service, everywhere, where one wishes distinction. The trays with handles are particularly convenient for the tea table or when the breakfast is carried to one's room.

In the illustrations for this article, we have shown some of the most famous antique trays in England and America.

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TOP—A pair of silver salvers made in London in the year 1816, by William Pitts, with arms of Lord Meysey-Thompson. Courtesy Freeman of London

BELOW center—Silver chased and repoussée salver, center engraved with arms of Rokeby impaling Danby. It carries the London hallmark of 1664-5

BELOW—Silver "waiter," with cypher of initials M.H. by John Tuite. London hallmark for 1727-8. From the collection of Sir John F. Rotton, K. C.

RIGHT—An elaborately chased old Irish silver gilt tea tray, made in Dublin in 1802 by J. Scott. From E. Schmidt & Co.

BELOW—A very important old Georgian silver square waiter. London, 1735 by Paul Lamerie. Courtesy James Robinson









Les Arts Modernes, Decorators PHOTOGRAPHS BY MATTIE EDWARDS HEWITT

Modern Art Charmingly Featured in New York Apartment

THE new Feeling in Decoration Is Shown in these Delightful Rooms in the Home of Mr. and Mrs. Frederick Lewisohn, Modified to Suit American Ideals of Comfort, Luxury and Modern Beauty

THE dining room in the home of Mr. and Mrs. Frederick Lewisohn is paneled with sapphire blue mirrors with indirect lighting behind frosted glass above the border. The table is cream lacquer laid in with strips of aluminum, self-illuminating by light coming through frosted glass in the center. The floor is pale grey marble and the chairs are metal upholstered with white leather. Jean Dunand did the screen in dark blue and metallic lacquers



THE furniture in this charming room is upholstered in Rodier fabrics and there is a modern desk with a drop front and inlaid border. A modern bookcase stands on either side of the desk with a smaller shelf across the top and amusing glass figures are on the desk. There is a chromium chair upholstered in creamy white leather and the curtains and rug are modern in design





AT one end of the living room is a built-in sofa with many satin-covered cushions. The walls in this room are of wood fibre paper in a soft grey-beige, woven in the effect of a large checker board, in dark and light squares. The floors are of black rubber, waxed to a dull lustre. In this room there is a modern metal cone-shaped plant stand. Walls and floor by Lord & Taylor



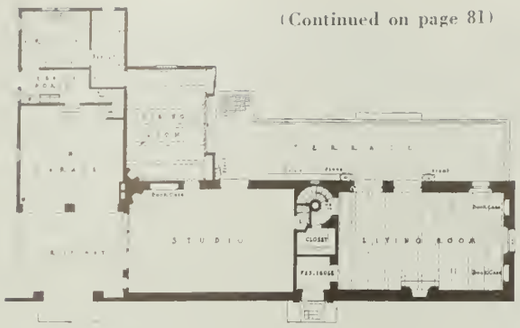
MRS. Lewisohn's bedroom is all in tones of cream and beige with the exception of a painted panel by Lattry, which has the effect of a modernistic grisaille decoration. The bed is a delicate tone of holly wood, the rug, beige, and the upholstery, rough-textured Rodier fabrics. Bedspreads and curtains are cream leather appliquéd in beige and brown



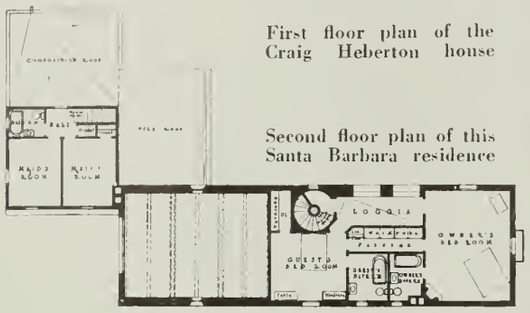
A Garden on one Side of the Home of Mr. and Mrs. Craig Heberton

THIS charming walled garden shows Ipomæa trained against the stucco wall, a beautiful, bright-colored tile bench and the massed planting of low shrubs and vines about the house

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First floor plan of the Craig Heberton house



Second floor plan of this Santa Barbara residence

WATERLILY pool in the Craig Heberton garden at Montecito. The pool is bordered with stucco which is surrounded by tiles and beyond that a box border. There are many brilliant flowers and cactus plants



PATIO of the garden showing the magnificent climbing roses that reach from the ground up over the roof. Tiles cover the floor and the furniture is upholstered in brilliant colors. The jars are Spanish pottery



The Picnic De Luxe

Arranged in the Connecticut Woods by Elizabeth Lounsbery



PHOTO BY MATTIE EDWARDS HEWITT

An Outdoor Motor Luncheon in the Modern Manner

THIS Pierce-Arrow Le Baron is a convertible, five passenger sedan in mechanigue gray with stainless steel wheels and hardware. Luncheon is served on a Handy table, that folds up suitcase size and has four attached seats. There is also a folding chair strung with snow-shoe gut, green and yellow Beetleware accessories from the striped picnic case, and silver-plated thermos beverage shaker. Cold food has been chilled in a refrigerator basket, and special food jars keep the hot dishes palatable. These were found at Abercrombie & Fitch's, the hand blocked linen cloth with autumn leaves and napkins, so appropriate outdoors, at B. Altman & Co.



The Beauty of Solon Ware: A Decorative and Quaint Art

Touching Upon a Little Known Art Which May Be Used to Produce Decorations of Exquisite Loveliness

By EDWARD WENHAM

SHOULD a certain, not unknown, banker happen to read this, he will possibly recall admiring the service plates owned by one of his friends; he may also call to mind being told that the decorations were pate-sur-pate and the explanation of the method by which this beautiful work was accomplished. And how, after hearing this, he remarked, "Why anyone with artistic skill could do that," which remark really suggested the following story of what is unquestionably the most delicate of the many forms of porcelain decoration.

Curiously enough, it is the least understood of any, nor has it ever attracted those whose artistic talents would permit them to achieve the splendid transparent reliefs, which make for its beauty. Yet one who has a certain knowledge of drawing combined with skill in using the sculptor's chisel might well devote attention to pate-sur-pate (paste on paste) decoration, illustrated with this article.

Its ornamental value is obvious and will become more so after the process and manner of producing it is explained; for while the technicalities of the arts, as a rule, may be somewhat dull reading, in this instance they should appeal to both those aspiring to constructive art and to those interested in interior decoration. Because the successful achievement of this modern art brings the reward of beauty to the artist and, from a decorative point of view, combines color with contrast.

At the outset, it should be understood that the reliefs are in no way related to the molded and applied subjects made by Turner, Neale, Adams and others at least a century earlier; the difference being that while the Turner and like figures are quite opaque, those of pate-sur-pate are transparent and consequently permit the darker tones of the background to show through, thus producing a remarkable effect of perspective and shading.



All illustrations except two noted are from Meakin and Ridgway

The following description of the process intentionally deals with the minor details, as we have always thought that once it was brought to more general notice, this splendid art would receive the attention it deserves. Further, it is one that might well be practised in the home and even if the first attempts do not result in the hoped for success, later efforts will bring those rewards which, as our old copy-books tell us, come from patience, practice and perseverance.

Like most of the other works of beauty which form part of our modern homes, pate-sur-pate was first inspired by the art of the Orient; the original source of this inspiration being a Chinese celadon green vase decorated with heavily embossed flowers, which was in the museum at Sèvres. We will not here touch on the many experiments which the Sèvres artists undertook before finally reaching the goal of success. Rather, we will tell the story of Marc Louis Solon, who, at first a mere amateur, eventually brought the pate-sur-pate to the height of its perfection. In fact, at the present time, in England, this form of porcelain decoration is known as Solon ware.

Solon was familiar with and an admirer of the Chinese celadon vase in the Sèvres Museum and in about 1860, he attempted to reproduce the embossed form of ornamentation by painting clay on a porcelain body. Unfortunately the painted clay peeled off after it was dry and he then conceived the idea of leaving a certain amount of dampness in the body of the vase to which he applied the decoration. In this way, he succeeded in producing no few fine examples, but he later evolved the method which will now be described and which may be used by anyone who has the necessary artistic ability.

In speaking of his final process, Solon remarks, "Its simplicity may induce artists and amateurs to give it a trial." And simple it is, because no elaborate mechanical contrivances are necessary, the only requisites being a few brushes and some suitable tools for modeling and sharpening the out-



Above—A finely modeled plaque of this exquisite pottery by A. Berks, one of Marc Louis Solon's pupils

Top—Excellent chisel work is apparent with the hands and other features of these figures and basket of fruit. Van Briggle Art Pottery

Right—Painted and carved on a peacock blue ground, the decorative panel of this vase might well serve as a model for amateur artists

line of the clay decorations. The actual vase, plaque or other object selected can be made at any pottery of semi-porcelain, colored with oxides to insure the blue or other dark background for the white figures; also it can there be passed through what is known as the "muffle kiln" to make it sufficiently hard to permit its being handled.

One very important point is in connection with the "paint." It is imperative that the clay for this should be of the same character as that of which the vase or plaque is made. This clay may, of course, be procured from the china factory and should be diluted with water and worked carefully until it is a fairly thick batter or, as it is technically called, "slip." The outline or the ornamental design, figures and trees for example, is then sketched on the surface and painted with the diluted clay.

This first coat of clay having been left to become thoroughly dry, lay on another coat with the brush; then give that time to dry and paint on yet another coat, continuing this painting and drying process until the desired thickness is "built up." Always remembering that each application of diluted clay must be allowed to become quite dry before the next coat is painted on; otherwise the clay will crack and peel off. Another point calling for attention is this: the eventual light and shade of the finished decoration is dependent upon allowing the darker color of the ground to show in varying degrees through the transparent clay of the "painted on" figures and for this reason the clay should be applied more lightly in certain parts.

When the clay has been laid on to produce a quite low relief and the last coat thoroughly dried, there is a more or less crudely shaped design in white. The paint brushes are now replaced by the carver's chisels and the artist proceeds to model the various details of the subject and endow the figures with that life-like appearance which is more remarkable with pate-sur-pate than with any other art. And the accompanying illustrations will dispose of any suggestion that this assertion is in any way an exaggeration.

One piece of advice to the amateur is, do not hurry. The work is far more interesting and the results more satisfactory if the modeling and carving are done slowly; further the unbaked clay may be worked on at any time until the actual figures are completed, after which it has to be fired in a kiln which causes it to assume that delightful transparency. Further, in using the chisels, the minor details should be well sharpened and where necessary heightened by touches of the "slip" added with the brush. The purpose of this is to slightly exaggerate the actual details and so insure a perfect clearness of outline after the glaze is applied over the finished design.

This advice is not purely theoretical, because while the least of this writer's attributes is skill with a brush or chisel, he nonetheless essayed to emulate the work of Marc Solon. And by exercising the necessary patience and following the direction, the results of those efforts, if not works of high art, were at least conclusive proof of what might be accomplished by anyone gifted with a little patience and artistic talent. This process as a means of decoration offers no few advantages to the beginner especially in connection with those errors which are apt to occur in carving. For example, in carving stone or marble, once the cutting is done it cannot be changed. But should the painter-sculptor of pate-sur-pate allow his tool to slip and destroy the nose; or should he bestow eyes on a goddess which entirely spoil her beauty; or shape the body of Cupid as to cause the little god of love to appear in need of a hearty meal; all such errors are easily remedied. The sculptor has only to repaint the "mistakes" and after the new clay is dry re-carve it in a more pleasing manner.





Above—Cups and saucers and other tableware are now being ornamented with pate-sur-pate subjects, immensely decorative results



Top—The little cupid figures on this plaque show exquisitely fine carving of the painted clay. The stream illustrates the lighter brush work for shaded effects. Van Briggle Art Pottery

Left—A covered vase made by Solon of peacock blue with gold handles. There is gold leaf decoration and print on cover and base

It might perhaps be thought from the foregoing that this decoration was suitable only for vases and other ornamental objects. But while Marc Solon concentrated his splendid art upon ornamental pieces during the time he worked at the Minton, Staffordshire, pottery, the small school of artists who carried on his work have in late years applied it to what we might term useful ware. With the result that today, cups and saucers, service plates and other tableware are ornamented with the charming little figures in low relief, painted and carved, on dark blue and other ground colors. As will be seen from the illustrations, the subjects applied to tableware are in the form of panels on the rim of plates and medallions on cups and saucers. And the perfect delineation of the

(*Continued on page 82*)



THE front entrance of the home of Alonzo E. Fischer, Beverly Hills, is featured by a circular tower and at either side of the arched doorway is a rough textured vase, shading from dark red base to olive green

SPECIALLY artistic stairway planning in the home of I. Eisner, Los Angeles. The plants, in low, decorated pots, combine happily with flagstone steps and white cement walk. Gordon B. Kaufman, architect. Paul G. Thiene, was the landscape architect

Decorative Pottery for Entrance, Garden and Porch

Pottery in Classic Forms and Brilliant Colors Is the Interesting Decorative Note This Summer in the Large as Well as the Small Gardens

By CHARLES ALMA BYERS

THE craze for color today extends beyond the home, even the Modernistic one, out to the porch, the house entrance and into the garden. Outside the house the use of color is increasingly brought about by the considerable vogue for decorative garden pottery. These beautiful jars and vases are now to be had in an immense variety of brilliant colors as well as in interesting color combinations. Indeed, pottery seems to be specially effective in giving to the ground of the home those delightfully unexpected and much desired notes of color.

Garden pottery commends itself to consideration for exterior decoration from several angles. Not the least engaging of these are the facts that it is easy to employ, productive of quick results, and comparatively inexpensive. One point particularly in its favor is that it is readily moved from one spot to another, if its first placing does not seem to produce the favorable effect desired.

It is also a form of decoration that affords surprising variety. And this variety is not restricted to the matter of color alone, but includes shape, size, design, quality, and finish—each in turn may show an extensive diversity.

The more familiar kind of garden pottery takes the form of pots and jars for holding growing plants. Made of burned clay, such plant containers were formerly of more or less stereotyped shapes and styles, intended chiefly for practical purposes and almost invariably terra cotta in color. While the same style and coloring still remains much in use, there has been developed also a somewhat new idea in pottery of this kind. It is now made in quite an assortment of shapes and sizes and in a great variety of colors. Particularly attractive are such colors as orange, golden yellow, deep blue, bright green, scarlet and purple. Incidentally, it is through the use of paint that such coloring is achieved, for the ware ordinarily comes from the kiln in the familiar terra cotta shade. As a result of greater variation in moulding and painting, such pottery, while remaining a utility in the sense that it is used for holding plants, has come to be highly decorative.

However, the recently awakened demand for garden ornaments of this character has brought forth another innovation—or adaptation—in decorative outdoor pottery. This is the garden vase. It is so termed because it duplicates the



general lines of the common flower vase, although usually on a much larger scale. But instead of being used for holding either cut flowers or a living plant, its purpose is purely decorative. Occasionally, it is true, it may be utilized as a container for some delicate vining plant, which is allowed to flow down over its sides in light and graceful festooning, but in most instances it remains empty.

In shapes and sizes, these garden vases cover a particularly wide range. Some are tall and comparatively slender; others are tall with gracefully bulging sides, and still others are low and squat. Some have either one or a pair of handles and many are without. Some suggest, in design, an Egyptian water bottle; others are patterned after a Grecian urn, and still others have the lines of a Mexican olla. Indeed, the range of possibilities in shape and design seems limitless. And, as for sizes, the variation extends all the way from vases a foot or so in height to others that may be as much as four or more feet high, while in maximum diameter some are as great as two feet.

A few of these garden vases are of cement but the majority are a true pottery product—made of pottery clay and fired in the usual way. The former kind is commonly of rather rough texture, but the latter, while sometimes more or less porous, will frequently have an especially smooth finish. Those of cement or like composition are occasionally colored or tinted in the making, by means of mineral pigments mixed into the moulding material, but in most cases these vases receive their coloring from a coat of paint after coming from the moulds. Much of the burned clay kind also is painted, but the better grade will have the colors burned in by the glazing process. Naturally, these glazed vases are the best and the most prized, some of them being finished almost as exquisitely as fine porcelains.

These garden vases may be had in practically any shade of color that can be desired. There are bright greens, and dull greens, the solid turquoise and the matrix-shaded turquoise, olive green, royal blue and various other blues, browns of all kinds, mustard color, bright orange and burnt orange, light yellow and golden yellow, red, scarlet, maroon, wine, lavender, orchid, and many others. Some, also, are in two or more colors or tints combined; orange and orchid, orange and black, yellow and green, wine and scarlet, mustard and burnt orange. Some of these color combinations are carried out in mottled or clouded blendings and others in more or less conventional pattern or border effects. Then, too, the larger vases of cement manufacture will occasionally be decorated with tiny squares of art tile, in various colors.

Effective locations for such ornaments are easily found about the modern home. The front entrance, especially if it seems at all plain or commonplace, affords a particularly favored location for a pair of the vases. Beside garden gates, or at the foot of steps, they give emphasis.



TOP—The tall vase beside the entrance of the Beverly Hills home of W. H. Lyman, Jr., is cement composition in pale green, decorated with narrow borders of small square insets of tile. Effective for flowery branches. H. Vernon George, architect



CENTER—Charm is given to the front entrance of the California home of Aleck Curlett, architect, by a single large glazed green vase and a number of planted pots. John Finken, landscape architect



RIGHT—At the wrought-iron gateway of the H. T. Clark home, Beverly Hills, is a large, royal blue vase, against white stucco background. Blossoming vines would look well here. Elwood G. Houseman, arch. Beverly Hills Nursery, landscape archs.

Present-Day Uses For Old Snuff Boxes

These Survivors of the Early Snuff-Takers Are Today Being Used on Dressing Tables, as Stamp-boxes, on Desks and as Cigarette and Vanity Cases

By CHARLES STUART

MANY objects popular among *le beau monde* of bygone generations are today being used for purposes entirely different to those for which they were originally intended. This is especially so with the various articles which had a more personal association with the former owners and which for that reason have carried with them an aura of romance. Nor, apart from the now rare toilet services, are any more romantic than the numerous types of small boxes once used for holding snuff, which, incidently, was indulged in as much by the crinolined ladies as by the beknickered gallants.

These beautiful boxes have a further interest, because they resulted from the introduction of a new fashion or, perhaps snuff-taking should be called a habit and a not too pleasant one at that. A habit that the white races had acquired from an uncivilized people and one directly traceable to the discovery of America by Columbus.

To follow the story of tobacco, and snuff is merely powdered tobacco, is to retrace the path of the past to the time when Columbus first landed in Cuba, in 1492, and discovered that the soothing leaf was in common use among the natives. But it was not until about 1560 that it was introduced to Europe where smoking became popular first in Spain and France; the man who introduced it to France being Jean Nicot, from whose name we have the word "nicotine". Twenty years later, Ralph Lane, the governor of Virginia, took tobacco and pipes to England and presented them to Sir Walter Raleigh, whose name has always been closely connected with tobacco.

There is a pretty legend, regarding tobacco, surviving among the Indians of the Southwest. This tells of an Indian Princess who was so lacking attraction that no man would notice her. So she prayed to the gods that the earth might open and swallow her and that she would rise again, beautiful and desired by men; and the legend says she rose from the earth as the tobacco plant.

These historical references may not seem to have any direct link with the present-day uses of early snuff-boxes, but they are of interest as leading up to the custom of grinding the tobacco leaf and sniffing it into the nostrils, a habit which followed sometime after smoking tobacco had become general. And the popularity of taking snuff grew apace in England during the reign of Queen Anne, when the English navy captured huge quantities which were sold to the public. After that time, snuff was obtainable in powdered form, but previously it had been usual to carry a grater on which the dried and tightly bound rolls of tobacco leaf, known as carottes, were rubbed.

When one of these little boxes adorns a dressing table, it is pleasant to conjecture as to the original owner, perhaps some bewigged personage of the Georgian days or a fair snuff-taking favorite of one of the French Louis. Today, it is a miniature jewel casket for rings and other small pieces of jewellery; possibly it is accompanied by another beautiful box now used as a receptacle for the essential powder; also the rectangular type become convenient cigarette-cases or portable vanity-cases, while one of the many shapes are often found on modern desks as stamp boxes.

So far as English snuff-boxes are concerned, it must be said that with few exceptions they do not compare with the far more magnificent conceptions of the French artists; nor is it an exaggeration to speak of the men who designed these *bibelots* as artists because many of the decorations are worthy a place among the highest forms of art. The remarkable variation in the style allows the boxes to be classified into several groups. Those made in England are generally plain or embossed and engraved silver, sometimes with a painted miniature inset inside the lid, most of them displaying a quiet respectability.

But with the French boxes, there is poetry, color, romance and an extravagance in keeping with the prodigality of the old French aristocrats. Also, it must be remembered that snuff-boxes were, for centuries, used as gifts, and when presented to a woman they not infrequently conveyed the sentiment of the giver by some subtle suggestion in the decoration. Perhaps our modern slogan, "Say it with flowers" may originally have been, "Let a snuff-box tell thy love."

To revive an expression in use when ladies indulged in snuff, " 'Twere not seemly" in our time that beauty be marred by what one early American aptly described as, "the filthy physick hanging to the lips" of a woman. But we may be grateful that it was once a fashionable custom among the fair sex, otherwise it is doubtful whether many of the little boxes, now on the dressing-tables of boudoirs and in other rooms of modern homes would have been designed. Dainty and fastidious as the old French gallants may



Kidney-shaped desk, on which are placed two rare old snuff boxes used in modern times for holding stamps and cigarettes. Vernay's

have been, it is difficult to believe that such elaborate snuff-boxes would have been made for them unless inspired by the love of a lady and a desire to express that affection by an extravagant personal gift.

Where the English were, as a rule, satisfied with the less expensive silver, most of the French snuff-boxes are of gold made magnificent by diamonds, pearls and other precious stones and miniature paintings on enamel, ivory, or skin. But it must not be supposed that the more costly boxes were unknown in England, because several of the elaborate styles have been brought to America in the past two or three years.



Top—Antique English silver snuff box convenient to place on desk or little table. J. E. Caldwell & Co.

Bottom—Silver engraved snuff box with cover of richly carved jade, convenient for pens or stamps. Freeman of London

We remember seeing one English snuff-box in a Fifth Avenue shop which was presented to a French Count by the Sultan of Turkey, in 1830, and it was one well worth describing as illustrating the several arts entering into the important examples of both England and France. This particular box was solid gold, enameled and inset with precious stones, the seal of the Sultan appearing in tiny pearls on the lid. On either side of the seal was a miniature bouquet of flowers composed of rubies, emeralds and sapphires with a wide border of painted blossoms on a light cream enameled background; the sides were painted with tiny views while on the inside of the lid was a miniature painting of the Bosphorus.

In the use of antiques with present day schemes of decoration, no little attention is devoted to seeking smaller objects as "spots" of colour. Porcelain and similar ornaments, like the drapes and fabrics, are a natural medium for the introduction of brightness, but a more intimate charm is brought to such as bedrooms, boudoirs and other small rooms by the addition of these small boxes which are beautiful and may well become useful, besides having certain historical associations.

Beginning at the upper right hand corner the lovely antique snuff boxes are as follows:

Carved jade cover set on a silver box. Freeman of London

Beautifully engraved silver snuff box easily converted into a cigarette case. S. Wyler

Richly engraved snuff box set with precious stones, convenient for cigarettes. S. Wyler

English snuff box engraved and painted to use as a little jewel case. Crichton

English silver snuff box convenient on a desk for pens or stamps. J. E. Caldwell

Enameled snuff box with silver trimming deep enough for jewel casket. J. E. Caldwell

Nor, for that matter, if perhaps regarded as suitable to the more feminine interiors, is any male averse to seeing one or two on the desk or table in the library. In fact, we can recall one library where one of these rectangular snuff-boxes, filled with cigarettes, was to be found on three separate tabourets, each by a comfortable chair. There are in America, several important collections of different types of small boxes typical of the styles once popular in the European countries and for long it was the practice to place them on the shelves of cabinets. Some collectors still protect their specimens in this manner but with the increased interest displayed by women in antiques, the contents of many a cabinet have been "dispersed" and are now found in various rooms throughout the house.

Though the French snuff-boxes are doubtless more numerous and elaborate, similarly fine work was not unknown in other countries, even if the latter copied those made by the French artists.

It would be possible to enumerate here many mediums employed in making the actual boxes which were later adorned with applied decoration; and the fact that examples from different parts of Europe have appeared in America quite recently goes to prove that they are far more easily obtainable than is popularly supposed. Tortoiseshell with a painted miniature applied to the top of the lid under glass and bronzed inset with topaz and amethyst were among the less ornate types, but they are equally colorful. One of tortoiseshell which we saw some time ago had a particularly brilliant scene, the central figure being a stately young woman wearing a white dress and a large straw hat, while seated and kissing the lady's hand was a man in a black coat and bright red waistcoat, other colour being introduced by the figure of an old woman dressed in red. Nor can we think that this box was of French origin for surely no Gallic artist would depict a man kissing a lady's hand, the while he remained seated.

One method of producing a colorful box without employing either enamel or a painted scene was to fashion the box itself of agate or similarly variegated stone and to apply chased gold to the surface. The gold would be in the form of birds, flowers and foliage with scrolls, and while applied to both the top and the sides the metal would be pierced so that the stone became a background to the ornamental motifs. Often too, with boxes of this type certain of the decorations on the lid, such as the birds, would be inset with innumerable small diamonds or other precious stones.

Where a box is of gold but lacks the enamel, the entire surface is almost invariably chased and embossed with some intricate design, a small panel showing a classic subject in the centre of the lid. But color is obtained by inserting turquoise, rubies, and other stones which gain an added brilliance against the gold.

It would be possible to quote many other combinations of the arts of the goldsmith, the jeweller, the painter and the enamelist as expressed in these boxes; for all are beautiful and all tend to arouse that enthusiasm

(Continued on page 82)



PHOTOGRAPHS BY GOTTSCHO



Rambling Stone House with Plantation Colonial Entrance

The Roof of This Charmingly Elegant Home Is Ludowici Tiles and the Trim Throughout Is Limestone. The Fieldstone Used in Construction Is Heavily Parged, Very Rich in Finish

Peabody, Wilson & Brown, Architects

THIS delightful place at Port Chester, New York, is the home of Mr. and Mrs. Samuel L. Fuller. In the picture left, the front entrance is shown through massive Doric columns, after the fashion of the finest of the Colonial mansions in the South. The quality of this home is one of simplicity yet great elegance throughout



HERE we have a view of the living room fireplace set between high Georgian windows. The fireplace is antique stone and over it is a soft-colored triptich, the only decoration on the chimney breast except a wrought iron sconce on either side



THE library is done with almost severe simplicity. The walls are paneled in walnut and the floor is oak. The chairs are antique and richly upholstered. The books are attractively inset in the wall-paneling, finished with semi-circular arches in which are pieces of antique sculpture

THE woodwork in the dining room is painted throughout and a one-toned dark velvet rug covers the floor. The windows in this room are deeply inset and the frame work ends in a wide window seat. Through every window is shown a beautiful view of the garden. The furniture is antique English with rich old upholstery



VIEW of the Fuller house from the east shows (left) the garden on lower level. The turf pathway which leads up to the steps is richly planted with herbaceous borders, the flowers and shrubs in harmony with the field-stone and limestone finish of the house. This gives an admirable idea of the really fine architectural treatment



This chair retains the saddle seat and half-circular crinoline stretcher which we associate with the Windsor type. Courtesy Palmer & Embury

Windsor Chairs in Country Homes

By HENRY BRANSCOMBE



In such a room as this a Windsor chair is particularly suitable to the simple turned shapes of the other furniture. The pine paneling furnishes an attractive background and the hook rug on the floor and old time lamp suggest Colonial days. Courtesy L. & J. G. Stickley

WITH the noise and turmoil of modern city life becoming ever greater, more and more people are seeking that quietude to be found in the sections farther removed from the larger centers. Incidentally, if paradoxically, it is none the less a fact that the automobile while responsible for much of the never ceasing din in city streets is equally the agent making it possible for us to live in those sequestered spots, some of which were built generations ago. And as the always widening circle of our search for country homes convinces us of the greater charm of the rural sections, so do we come under the influence of their simplicity which we in turn reflect in the furniture and decoration.

In selecting the furniture we naturally revert to those types which were the work of the rural craftsmen equally of Holland, England and the Colonies settled by people from those countries. The styles of all this furniture are closely related and all of them reveal, as time goes on, the various improvements in shapes and construction. Such an evolution is easy to follow even with the simple yet comfortable chairs known as the Windsor which, though doubtless first made by the Dutch, were later introduced to England and to America.

Of late years, early Windsor chairs are eagerly sought for by collectors many of whom have paid very high prices to obtain specimens, which were once in the homes of men connected with the early history of this country or which once belonged to some prominent character in England. Unfortunately, the historical associations have in many instances been lost owing to the chairs having passed through various hands since the time they were in the homes for which they were first made. Occasionally, a set of six or possibly more early Windsors make their appearance, but the demand for these is so keen that they do not remain long in the possession of the dealer, who generally has a list of clients all seeking such a set.

For the rustic setting the Windsor chair offers informality and comfort in harmony with simple benches and tables of pine, and rough-textured fabrics. It is easily adapted to use with various types of furniture and wall finishes. Courtesy William Leavens & Co., Inc.





An English 18th Century chair of the type found in the outlying districts. Courtesy Arthur S. Vernay

To meet the general demand for these chairs, however, several modern factories have acquired original examples from which replicas are now made for country homes, where they are especially suitable. But that does not imply that Windsor chairs need necessarily be restricted, because there are several of the more advanced types which are just as appropriate in the living rooms of a city house.

In fact, there are several more or less uncommon types belonging to what is sometimes spoken of as "town-made" furniture as distinct from that produced in the rural sections. And before noting their use in country homes, it is worth while to indulge in a little historical reminiscence regarding these now popular chairs, the while bringing attention to the less familiar styles.

Like many other articles of the more simple furniture, they were brought to the notice of the fashionable world by a King; the story having it that George I while resting at an English farmhouse was attracted by a set of these chairs and ordered some to be made for use

These Simple but Graceful Turned Wood Seats Are Becoming More and More Popular in Sets with a Gate-Leg Table for Breakfast Rooms and for Verandahs and Sun Rooms of Rural Homes



High-back Windsor armchair with the turned spindles and pierced back splat from Early American original. William Leavens Co., Inc.



This delightful interior is especially illustrative of the decorative value of high-back Windsor chairs equally in the living room with its rough plaster walls and beamed ceiling, and in the bright little sun room adjoining. Courtesy Nichols & Stone Company



Another 18th Century English chair with hoop-back and crinoline stretcher shows the influence of the master designer, Chippendale

in Windsor Castle, from which they are supposed to have obtained their name. It is thought by many that they originated in England but there are many features with some of the quite early examples which indicate the influence of the Dutch. They first appeared in England about the time of Queen Anne when the front legs were frequently of the graceful cabriole shape and the front stretcher was a half circle, known as the crinoline stretcher.

At first the backs were more often of the hoop shape with turned spindles known as the "fiddle-string", but it was not long before more ornamental forms were introduced and as time went on, the influence of Chippendale, Hepplewhite and Sheraton, each in turn, shows itself with the farmhouse Windsor chairs. For example, only some few months ago there were two 18th Century high-back chairs in a New York shop which, while founded on the Windsor tradition, showed the adaptation of the Dutch shapes developed by Chippendale to such an extent that it is probable they were the work of some maker in a large provincial center. The top rail of the back was similar in shape to some of the Queen Anne chairs while the front cabriole legs were distinctly Dutch. Decoration had been introduced by a pierced and carved scroll splat extending the entire height of the tall back while the spindles were turned in a series of vase-shaped sections in place of the more usual plain form.

In the same way, the farmhouse chairs in the style of Hepplewhite combine something of the Windsor with something of the London designs. The hoop-back remained popular but the shape of the legs was refined, while the elbow rests with the armchairs show that they follow the curves which Hepplewhite borrowed from the French. Another which continues the Windsor tradition is known as the "grid-iron", because the back is square and has several vertical bars similar to the old cooking utensil.

With the Windsor chairs made in the early Colonies, there is an unquestionably greater variety of styles. They were made here first in about 1720, after which time they began to develop quickly and show an interweaving of the Dutch styles which reached here direct from Holland with those which came from England. It has been said that these chairs and other turned furniture for farmhouse use were, for long, made by the turners, benders and wheelwrights which is by no means unlikely. When these men were not otherwise occupied, it is possible to imagine their employing their time making this simple furniture; the turners would supply the various spindles, legs and under-rails; the benders would fashion the hooped backs and other curved sections; and the wheelwrights would fit the various parts together in the same way that they would construct one of the massive old wagon wheels.

From the point of view of their use and the environment of which they may naturally become a part, perhaps *(Continued on page 86)*

The Colonial chairs shown here are early examples of the farmhouse type, the small hoop-back being intended for a child, the other being an old oak milking seat. By the courtesy of Mrs. Ehrich







Hanging Pictures with Fine Decorative Effects

One of the problems every decorator has to solve frequently and individually is the hanging of a picture so that it adds beauty to the room rather than confusion. Illustrations by Members of the Decorators' Club of New York

IN this charming entrance hall we see an old Italian picture of the Madonna and Child, interestingly placed over an antique court cupboard against a wall frescoed in blues, reds and tans. Ruth Campbell Bigelow, Decorator

A SMALL modern foyer shows an interestingly hung picture, "Angel Fish," by Clivette. The table here is by Donald Deskey, the flowers by Robert Locher, and the wall paper is French, imported by Frances T. Miller Inc.



THIS picture delightfully illustrates the appropriate hanging of a painting for the side wall of a dining room. This painting, over the antique fedenza, is the center of interest on the long wall and is in delightful contrast with an old tapestry and a Chinese mantel mirror. Mary Coggeshell and Jeannette Jukes, Decorators

DRIX DURYEA, PHOTOGRAPHER



HERE we see an Angelica Kaufman self portrait perfectly hung over a Chinese Chippendale sofa and near a red lacquer cabinet. The picture was, in fact, an inspiration for the room, which is lined with gold tea box paper. The entire room is interestingly composed. Miriam Margaret Stevenson, Decorator

Places of Great Romantic Interest

Like Magic Carpets these pictures transport us from the sacred river Ganges to the "Forbidden City" in China, and then to the Castle Eltz on the River Moselle



PHOTO BY PUBLISHERS' PHOTO SERVICE

SUNRISE on the banks of the famous Indian river, the Ganges. Showing a few of the 300 Mosques with a glimpse of a half dozen of the Minarets of the 1,000 pagodas. During religious festivals Benares attracts over one hundred thousand pilgrims

THE Imperial Palace in Tpze-Kin-Ch'ing, the "Purple Forbidden City." In this walled enclosure are the pleasure grounds and gardens of the offices required by the governor. Entire city is roofed with yellow porcelain tiles shining brilliantly in the sunlight

PHOTO BY EWING GALLOWAY





PHOTO BY EWING GALLOWAY

A Story Book Castle in the Heart of the Rhine Vineyard Country

THE castle Eltz on the River Moselle, the ancient residence of the Counts of Eltz, dating back from the 12th Century. It is beautifully situated on a lofty rock in the midst of densely wooded hills

Fine Rooms from Lake Forest Homes

Some of the Most Delightful Homes in Chicago Are Presented in This Collection of Pictures

Miss Gheen, Inc., Decorators



THE breakfast room in the home of Mrs. John Pirie at Lake Forest has an enchanting view through low windows of the greensward and gardens. The floor is covered with tiles and the furniture is antique, of the simple, graceful English cottage type

THIS dining room in the home of Mrs. Lester Armour of Chicago, has for a special accent a black lacquer screen in Chinese motifs. There are curtains of green damask and the glass curtains are Chinese crêpe in green and gold shot with red. The rug is a rare antique from China





IN the living room of the Prentiss Coonley home also at Lake Forest, there are henna curtains in interesting relief against the green walls. The mirror panels are placed between pilasters. The upholstered furniture is antique



IN this library of Mrs. Vernon Foster's at Lake Forest, the walls are beautifully paneled in walnut. The curtains are crewel embroidery and the sofa is upholstered in red. As a background for this is an antique oriental rug

Pools and Paths in Modern Gardens

Illustrations of Beautiful Planting in Different Parts of the Country Shown at the Eighth Annual Exhibition of the American Society of Landscape Architects

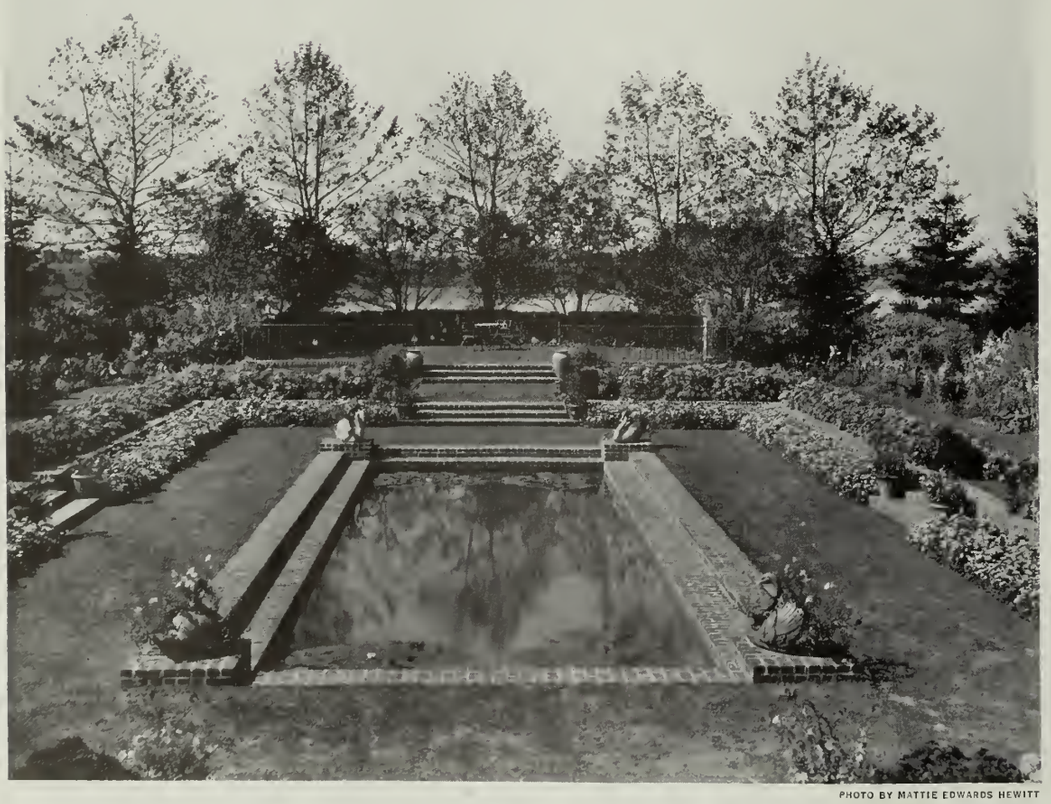


PHOTO BY MATTIE EDWARDS HEWITT

WEST garden as seen from the house terrace of the estate of Mr. and Mrs. John W. Kiser, at Southampton. The planting includes ageratum, heliotrope, lead, petunias, all interestingly massed in perennial borders. The brickwork is arranged in pleasing symmetry. Petunias blossom gaily from jars modeled in the form of swans. Annette Hoyt Flanders, landscape architect



HERBACEOUS bordering along a pathway on the estate of W. S. Kies at Scarboro. This charming massing of flowers, including various kinds of iris, peonies, lilies, and tulips of many varieties. The border mosses are luxuriant enough to provide vivid color through most of the season. Clarence Fowler, landscape architect

LOOKING back from the terrace end of the house on the Southampton estate of Mr. and Mrs. William R. Simonds. View of the enclosed garden shows stucco wall with arched doorways and a wall fountain, half hidden under vines. Annette Hoyt Flanders is the landscape architect



PHOTO BY MATTIE EDWARDS HEWITT



PHOTO BY AMEMYA

A VIEW from the upper terrace across lower boxwood terrace on the estate of Mr. and Mrs. Irving Brokaw at Millneck, L. I. In the center of this terrace is a formal pool, holding a small sculptured figure. Magnificent boxwood borders the drive approach. Marian Coffin, landscape architect

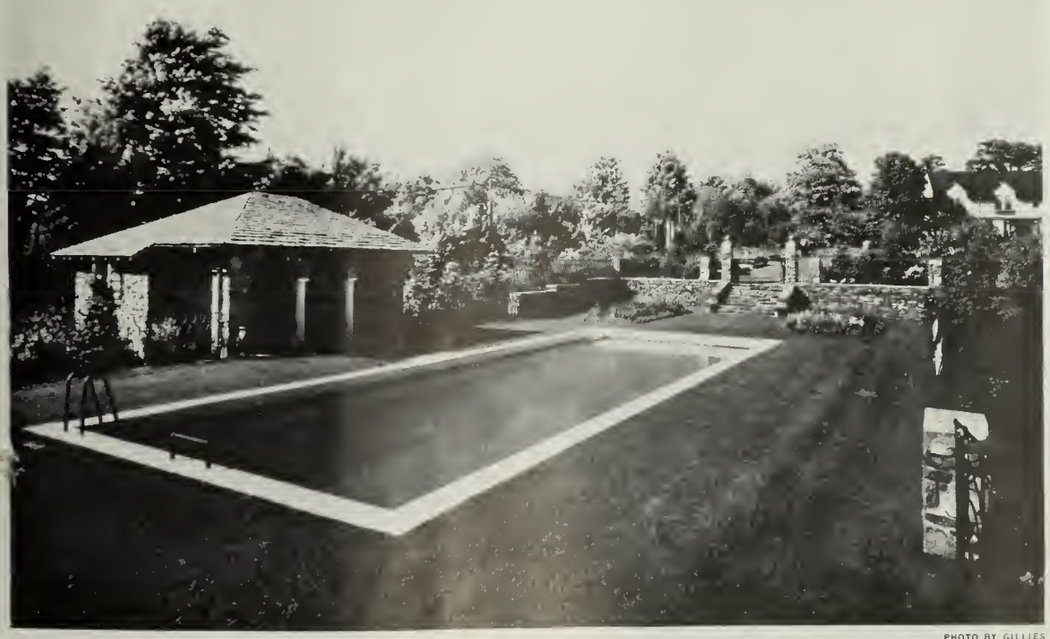


PHOTO BY GILLIES

SWIMMING pool and pavilion at "Leuni," the estate of Mrs. Paul B. Belin at Waverly, Pa. The pool is enclosed by an iron grille and field stone wall. The pavilion is built of field stone with entrance columns to match the limestone pool coping. Charles Wellford Leavitt & Son, landscape engineers

Decorating Modern Walls with Rich Fabrics

Some of the Most Beautiful Rooms, Both Period and Modernistic, Today Have the Walls Covered with Damask, Brocatelle, Velvet, Satin, Plain, or in Interesting Designs Appropriate to the Furnishings

By JEANETTE KILHAM







THE draping or paneling of wall surfaces with silk, that is, damask, brocade, brocatelle or velvet, has always been associated with epochs of the world's greatest splendor in the art of decoration and with a corresponding extravagance and magnificence in dress. The Renaissance in Spain and Italy represents such a period, when every available wall space in church or palace was hung with damask and when the costumes of the nobility were stiffened with gold and studded with gems. France under the Louis' exemplifies another. Louise de Valliere, Madame de Maintenon, Madame de Pompadour and Marie Antoinette in their charming bouffant costumes, beribboned, ruffled and garlanded, are pictured against backgrounds hung with the exquisite products of Lyons.

Today we are not only tending toward a greater elaboration in women's dress than has been shown in a good many years, but there are marked indications as well that the vogue of silk fabrics for wall decoration is returning. Certainly it is a fashion which is being increasingly sponsored by leading decorators.

Silk offers an infinite variety of decorative effects, in color, in design and in texture. Whether the fabric shall be stretched or hung in folds, used to cover the entire wall surface or in panels only, is more or less dependent on all these various considerations.

Heavy damasks and brocatelles which are not too insistent in design are usually smoothly stretched over the entire wall surface. Such a wall treatment in interesting detail is shown in the accompanying photograph, where a modern damask with all the subtlety and frosty color quality of etched glass has been used as a background for contemporary furniture. In a different type of setting, of Jacobean, Spanish or Italian inspiration, a rich crimson damask of Renaissance pattern can be effectively used in the same manner. Set off by dark woodwork or areas of paneling it creates an atmosphere of remarkable richness and dignity. That brocatelle and damask can also be used most successfully gathered and hung in folds was shown in one of these sitting rooms at the last Antiques Exposition, where green brocatelle made a lovely background for creamy satin covered furniture.

Interesting in this connection is the early eighteenth century Venetian room from the Palazzo Sagreda, which is at the Metropolitan Museum. The same type of material is used there and in a most dramatic way. A large patterned brocatelle is stretched on the walls and at the top a bound and scalloped valance is stitched down to form a

Top-left—A close up of the modern damask used below, in pale green, chartreuse, gold, white, blue and red, setting a color scheme for the furniture and rugs used with it

Left—Use of wall covering of a modern damask with a subtle all over pattern making an interesting background for a contemporary setting. Courtesy B. Altman & Co.

Above—Dining room with the walls completely hung in burgundy velvet, forming a gorgeous background for the rich Italian furniture. By courtesy Benno de Térey

handsome cornice in flat relief. The whole forms the richest background possible for the gilded luxury of the crimson brocaded velvet covered bed.

One of the most enchanting fabrics in the world is velvet. It is the most flattering fabric there is. No woman could possibly find a setting that would more completely emphasize her beauty nor can a more satisfactory background be provided for the portrait or other work of art. While cut velvet should be hung or stretched like brocatelle, plain velvet, if the room is large enough to stand it, should be gathered to give the right effect. In the dining room pictured in this article shirred red velvet was used, the color of old burgundy, to cover the walls. The material is tacked under the cornice but hangs free to the floor, where it is finished with fringe. The color and satiny surface of the gold damask on the chairs contrast handsomely with the color and texture of the velvet on the walls. It is a scheme at once simple and sumptuous.

During the time of the Empire in France silk was universally used as a wall covering and in much the same way as in the Italian dining room just mentioned, fastened under the cornice and hanging free, only instead of being gathered it was pressed into classic box pleats after the formal Pompeian fresco style. Plain silk was usually used and its lustre and quality, together with the decorative lines of the folds, were relied upon to provide the architectural charm of the effect. Mrs. John Alden Carpenter has decorated the walls of a dining room in the Casino Club, Chicago, very much after this pleasing style, hanging the walls with heavy folds of oyster white satin finished off with emerald green fringe.

Alcoves offer ideal settings for the draped silk wall surface. Elsie Cobb Wilson decorates the alcove of a dressing room with blue satin, which hangs in shimmering folds from a lacy patterned scalloped glass cornice. The surrounding walls are flat white, which accentuates the concentrated richness and color of the alcove treatment.

In contemporary as well as in French period interiors we often find great interest given to a room by the inclusion and the individual treatment of the alcove. Frequently the walls of the alcove are covered with a boldly patterned damask stretched to show the design and further contrast with the plain walls of the rest of the room.

(*Continued on page 87*)



Right—Close up of damask shown below. It can be had in many color combinations suited to all the more elegant types of period rooms especially in Colonial homes

Below right—The use of a silk damask in French design for the walls of a paneled room is sponsored by the Arden Studios

Below—A daybed set in an alcove niche which is hung in pale blue satin. The coverlet is in interesting harmony with pillow and upholstery. Courtesy Elsie Cobb Wilson









Perennial Flowers for American Gardens

Intimate History of the Curious and Lovely Ways of the Plants Known as Perennials

By J. HORACE McFARLAND

President American Rose Society
Editor American Rose Annual

WHAT is a perennial? Because there is much misunderstanding, it is best to inquire of an authority. The primary dictionary definition is "continuing or enduring through the year or through many years." Then comes a specific botanical definition, thus: "Lasting more than two years." Turned into a noun, the word is defined as "a plant that lasts year after year, usually blossoming and fructifying annually."

We would seem to be off to an understanding start, and so we are, theoretically. Actually, however, many perennials do not persist, or are preferably, for garden advantage (because we are talking about the garden side of continuance), raised fresh every year. The familiar and beautiful snapdragon, or antirrhinum, is a perennial, but we find it advantageous to treat it as an annual and grow it every year. The lovely and lowly pansy is a true perennial, but it we also find advantageous to renew every year.

These plants which are renewed every year are called generally annuals, but I am not discussing them at this time. The marigolds, zinnias, and many other familiar garden flowers which may be sown and will bloom and perfect their seeds within one growing season, are not in this particular picture.

Neither are the biennials, by which is meant those plants that, grown from seed this year, do not flower until next year, when their life course is run and they make seed and go out of business.

Again we seem to be on a basis of certainty, but, alas, some annuals become perennials under certain conditions, and some become biennials. The three broad groups, as a matter of fact, are general only, which fact I bring to the attention of those who read these words, in the hope that I may add to easy understanding of what is to follow.

Settled on considering perennials, let us also consider that so far as frost hardiness is concerned there are two broad classes. The hardy perennials are expected to endure the climate of most of eastern America, reproducing, or "coming up," as the saying is, each spring. Familiar examples are the delightful columbines and the vigorous hardy asters, in England called Michaelmas Daisies, which are not to be confused at all with garden asters, totally different annual plants.

Then there are tender perennials, meaning those that will not, if unprotected, endure the Middle States climate. The familiar dahlia is perennial, but not hardy, wherefore we lift the roots in the fall and store them over winter, in readiness to be again put to service the ensuing spring.

Still another classification there is. The larger group of our familiar perennials is properly called herbaceous perennials, which means that they die to the ground after flowering, or when Jack Frost closes the show. There are, however, woody perennials, among which I might cite the rose as an instance. Surely it has wood, and hopefully we expect it to continue!

Yet again we must set up a separation. There are evergreen perennials, some of them woody and some of them with the characteristics of a shrub. I could tell of some exquisitely lovely low barberries, for example, that never rise a foot high, maintain their leaves from year to year, and are thus evergreen and woody. The deciduous perennials, on the other hand, are plants like the rose, with a woody frame from which frost strips the leaves, so that new business begins again the next year.

Left—Here we see the brilliant green turf path finished by a perennial border with violas in the foreground, tulips and iris for the taller planting, and white lilacs among the shrubbery which forms the background

Top—In the background of this charming picture of a perennial garden is the anemone japonica, and the band of color from which the stone steps rise is made by the little flowering iberis in mixed white, red and purple

This is not a scientific separation, but it is, I hope, such as will serve to turn the reader toward seeking more and better information with an understanding of what he is looking for.

Now this truly vast class of perennials, including most of the plants of the garden that flower, varies in height, in habit, and in color. Some love the sun others must have the shade. Some enjoy wet feet. There are those which never reach happy perfection save as they are relatively dry (I heard while in California this year of a desert rose that could get along six months without water!).

Recently the garden wave that is pleasingly deepening over America washed up many plants which seem to be best when their roots may find a place in the coolness of a sheltering rock. These perennials, as they mostly are, are both woody and herbaceous. Some of them are evergreen. They are legion in number, and their relation to the modern garden it is not wise here to discuss, because, in the words of Kipling, "That is another story!" I ought to say in passing that every heap of rocks with plants in it is not a rock-garden, though it may be a rockery. Too much care cannot be used in dealing with these plants—also called Alpines, because many of them come from the high mountains—to avoid thrusting the poor things into a rock pile, blatantly and painfully artificial, wholly unsuited to their prosperity, and usually ugly.

In making this study of perennials I propose to avoid "cataloguitis." Anyone who is really interested will be securing the catalogues of the many nurserymen who have plants which are properly perennials. Many of these catalogues are not only complete, but full of information as to uses. To reprint that information here would be both inappropriate and tiresome. I can be of more use, I think, as I discuss places and uses and effects, and in illustrative suggestions.

What does one want perennials for? The first answer is, to see their flowers. That, however, is not all. There are so many of them and they are so flexible in their relation to the other factors previously mentioned, that it is proper to say one ought to want them only to see them flower agreeably as part of the garden picture. The real garden is a part of the home, and ought always bear strongly upon home adjuncts, as to place, color or other qualities. So I am assuming that the thoughtful gardener will not begin by planting indiscriminately whatever he happens to fancy as he sees it bloom somewhere or reads about it in a catalogue. He will consider height and season and color and position and fragrance and effect.

When the snow vanishes and we begin to draw long breaths of the sweet spring air, we are likely to see in a well-ordered garden the opening buds of a ground cover perennial such as Arabis rapidly turning to pure white almost under our feet. We know then that this plant and its kind are useful for early effects, close by the edge of the border, or the garden path, or in front of any planting. A little later the same idea is carried along by the beautiful "Moss Pink," as it is called, being actually *Phlox subulata.* The primroses soon give us their effect in the same general class, and these, as they are happy in shade,

(Continued on page 78)







Top—A spring perennial border including Tulip Hobbema, Arabis Alpina, Myosotis, Azaleas, and Rhododendrons, giving a color mass against shrubs

Center—A perennial delicate in coloring and profuse in bloom that fills up many a nook and cranny in the garden is the viola known as Jersey Gem

Right—In this perennial border there is a charming combination of mauve and blue delphinium, columbine and in the foreground fleur de lis and blue grass

Dressing the Modern Bed

Heavy or Filmy Laces, Rich Velvets, Supple Satins, Crisp Silks, Delicate Embroidery on Fine Linen, Softest Blankets of Pure Wool in White or Exquisite Pastel Colors Are All Used to Dress the Modern Bed

By JULIET AND FLORENCE CLARKE







NEVER in the varied stages of the "lit de repos," from the lowly "trundle" bed to the monumental four poster, has so much attention been concentrated upon its dressing as at the present moment. Although the furred coverings of the Elizabethan era are obsolete, the curling ostrich plumes no longer grace the massive posts and the countless, surrounding curtains which mitigated the chill in icy rooms are unnecessary in our comfortable homes, every appointment of the modern bed is in perfect harmony, from the covering of the supple box springs and the luxurious mattress to the coverlet of sumptuous satin, silk or delicate lace.

Designed for purely French interiors are the elaborate coverlets of heavy moiré silk in reseda green, golden tan and Dubarry rose, embroidered in chenille and gold and silver tinsel with a Louis XV design of flower filled baskets tied with bow knots of ribbon and further embellished with velvet ruchings and two toned silver and gold galloon. Especially lovely are the coverlets of French broché silk in exquisite colors, with lovely designs simulating lace, garlands or detached sprays of flowers in delicate colors. White is a new note in the decorative world and coverlets of pure white antique satin, moiré and satin damask are a decided innovation: these match the hangings and upholstery in many gorgeous interiors.

Elaborately quilted with intricate Trapunto designs are coverlets of heavy taffeta silk in lovely colors finished with wide picot edged scalloped flounces applied with cording: other taffeta spreads in pastel or deeper shades are simply corded and flounced. Entirely new are the coverlets of soft silk in pure white or delicate tints printed with pastoral scenes or old Toile designs. The acme of luxury is reached in the coverlets and chaise longue covers of real laces, fine point de Venise, Point d'Angleterre, Paris, Bruges, Milan, or creamy Normandy, delicately fashioned from the caps, kerchiefs and wedding aprons of the ancient and picturesque dress of the peasants. Satin boudoir pillows, round, square or oblong are covered with similar laces, while one French house shows charming pillows of silk or satin duplicating patchwork patterns of a century ago, hit or miss, rolling stone, log cabin, stars, checkerboards and other designs in delightful combinations of color.

Entirely new are coverlets of creamy Italian linen long enough to cover the pillow, ornamented with elaborate borders and central oblongs of finest mosaic needlework, or with ornate designs of Italian cut work and satin stitch embroidery. These are finished on the edges in the characteristic Italian manner. Among the most desirable summer spreads are the dainty coverlets of plisse or crinkled crêpe in all-white or pastel shades of pink, blue, helio, sweet-pea, peach, nile, or yellow that harmonize perfectly with the delicately tinted sheets and blankets. These spreads are made with double stitched flat seams and scalloped edges in self colors and a decorative note is added by the two-tone, ten-inch monogram. Hand made chambray coverlets in rose, blue, green, peach or gold are ornamented with appliquéd morning glory vines and blossoms in contrasting colors.

For luxurious warmth, light weight and comfort, nothing excels the blankets of pure wool, as the kinky fibres of the finest fleece contain thousands of tiny air pockets which form a perfect insulating barrier to changes of temperature and these are increased to millions when the yarn is woven into

Top—Elaborate coverlet of heavy moiré silk in green, tan, or rose, embroidered in Louis XV design in gold and silver. Courtesy B. Altman and Co.

Center—This Imperial quilt with its adaptation of the Colonial shell pattern is made from sateen thinly padded with lamb's wool. Courtesy Eleanor Beard

Left—Peach satin comfort filled with the finest quality of lamb's wool and quilted by a new machine in a waterlily design, indistinguishable from hand work. By the courtesy of Carlin Comforts

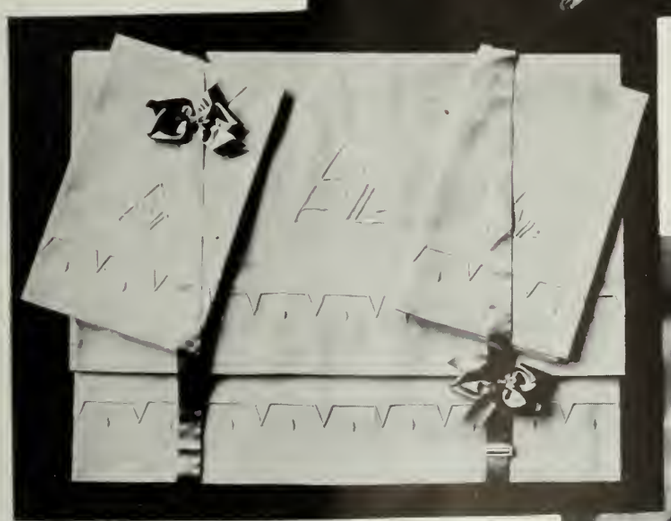


Paris decrees machine stitching in fine quilted patterns. Rose satin with stitched design in self tone, lined in crêpe. Designed and edited by Madelaine de Marcay



From Mosse's comes this bed set designed for a yacht. Puff is covered with turquoise green Corean silk lined with pale peach. The blanket cover is of matching pale peach. Courtesy Cheney Bros.

Distinctly new and serviceable are the battlemented hems and modern monogram embroidered in satin stitch on these sheet slips of fine linen. Courtesy Mosse, Inc.



Above—This very fine solid color pure wool blanket bound with satin ribbon comes in exquisite tones. Courtesy North Star Woollen Mill Co.

In the pure wool "Symphony" blankets, various shades of pastel tones are delightfully blended into ombre stripes. Courtesy Old Town Blanket Co.



colors may be exactly matched in sheets and pillow slips of linen or finest percale, either in solid color or in deep hems of color hemstitched on pure white.

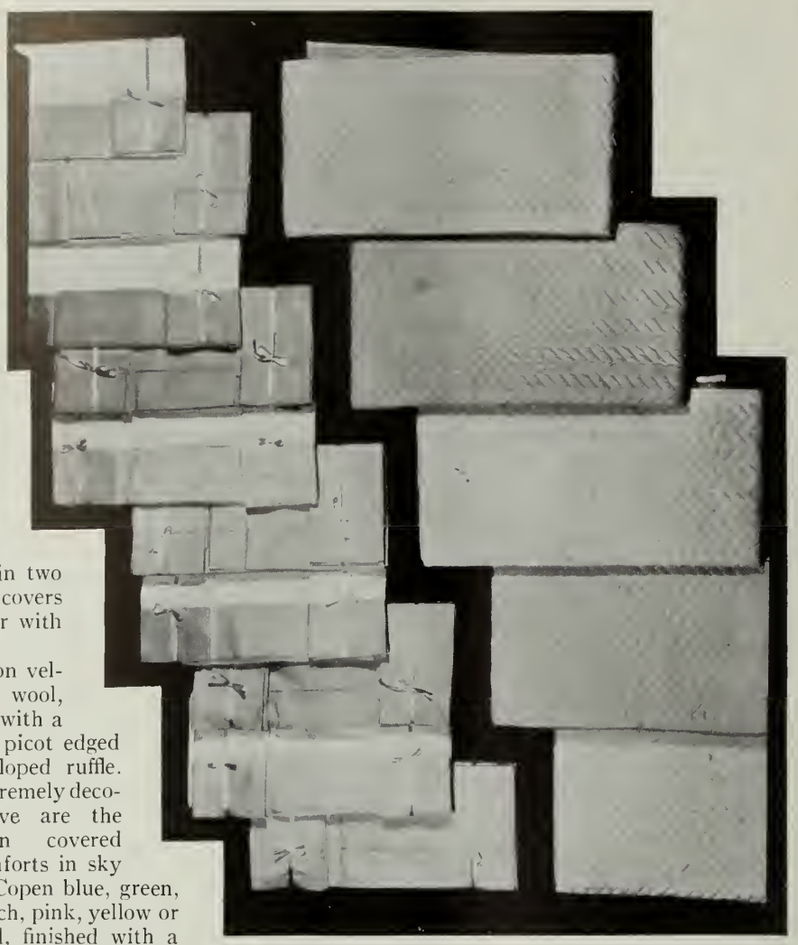
If one prefers pure white blankets nothing exceeds the translucent beauty of the exquisitely white wool, for only the choicest fleece is used, thick, soft and light as eider down. They are beautifully finished with five-inch satin ribbon in pure white or any of the pastel tints. These are very desirable for use with sheets and pillow slips of fine creamy white Spanish linen with deep hemstitched hems, medallions of fine mosaic and satin stitch embroidery, or with sheets and slips of pure white Irish linen, with an elaborate monogram above the hemstitched hem. Other white blankets have a broad band of color at each end, or wide stripes of color and are bound with matching satin ribbon. Especially intended for a man's room are the new pure wool double blankets in soft tan or deep écru, bound with wide tan satin ribbon. These may be perfectly matched in percale sheets and slips with monograms in deeper tone, and the ensemble completed by a coverlet of tan taffeta.

Two new and original colors, copper and canary yellow, are featured in the "Standard" solid color blanket for 1931, and these same lovely tints appear in the reversible two-color plain or decorated blankets—yellow combined with copper or rose, peach with Oriental blue or orchid and green with orchid or rose, permitting a varied decorative effect as the blankets are bound with a wide two-color satin ribbon. The "Modernist" blanket, primarily intended for a man's room but equally suitable for any tastefully appointed setting, features an Oriental motif in the same lustrous pastel tints. Summer blankets of gossamer weight in pure wool are woven in solid colors only, either in the standard colors or the new French pastel shades. "Siesta," or "Slumber" throws show distinctive weaves and rich colors.

In a new blanket called "Camwool," woven from pure wool and camelhair, pastel shades are blended with natural camelhair color, giving a two-tone ensemble border and horizontal pastel stripes in several combinations through the balance of the blanket. In "Symphony," an attractive ombre design is secured by blending graduated shades of turquoise, orchid, peach, rose, blue, green, gold, or rust. A new polka dot reversible pure

blankets and the surface brushed to give a deep soft pile by the interlocking of the fibres, for the denser the nap the warmer the blanket. Aside from their beauty of texture is the charm of the exquisite colors in which the wool is dyed, for in addition to the standard colors, rose, gold, blue, green, peach and orchid, are the entirely new authentic French pastel shades of turquoise, rose pink, apple green, maize, wisteria, apricot and écru and blankets are either in these solid colors or in two color reversible. Each one of these delectable

The fastidious homemaker can now fit up her beds with sheets, pillow slips and stitched pads in matching pastel colors. The pads are available in a range of dainty colors, or in white and the sheets and pillow slips in the solid soft tones, or white combined with a great variety of colors. Courtesy Marshall Field



wool blanket bound with moiré silk ribbon is available in jade green with orchid, rose or yellow, or in peach and turquoise blue. "Slumber" throws in a new diagonal weave are soft, light and in lovely tones of rust, melon, rose, tan, orchid and blue and combinations of these. A new discovery in blanket weaving known as the "Pelage" process takes its theory and name from small fur bearing animals, which grow an extra, underlying warm coat of fur in winter called the pelage.

Not a feather's weight has been added, but the deep thick nap is like a fine, close fur and the blankets actually have a softer texture and downier finish. Different kinds of wool and different ways of weaving give a variety of textures and of these "bi-wool" is the newest. It is double woven, having one side of soft lamb's wool, the reverse of resilient full-grown wool. This makes a thicker, warmer blanket than if it were all of the finest fibres and the surface fluffy and springy. Bi-wool blankets are all white, or in two shades of blue, rose, orchid, gold, nile or apricot. Blanket covers are made from crêpe de Chine or Corean silk in every color with bands and borders of Binche, Milan or Valenciennes lace.

The most elaborate puffs or comforts are made from chiffon velvet, in pastel shades filled with the finest quality of lamb's wool, hand quilted in attractive designs and finished on three sides with a full picot edged scalloped ruffle. Extremely decorative are the satin covered comforts in sky or Copen blue, green, peach, pink, yellow or gold, finished with a silk cord and quilted with a rose and ribbon design. Puffs of chiffon taffeta in French or robin's-egg blue, peach, champagne or jade are quilted in diamonds, with tulips or blue bells. Serviceable as well as beautiful are the new "Carlinese" comforts in apricot, bois-de-rose, or any other color quilted with exclusive designs, filled with finest lamb's wool and signed with the maker's name. Chaise longue covers of velvet, satin or taffeta are frilled or flounced and embroidered or ornamented with Trapunto quilting in wide bands or medallions.



From Hardinsburg, one of the most picturesque regions of Kentucky, come beautifully quilted comforts, chaise longue covers and coverlets of satin, taffeta, or sateen in exquisite pastel colors. The work is done by the native needlewomen of the region and the skill transmitted from mother to daughter through many generations has reached great perfection. Much of the fine hand work is done by young

(*Continued on page 89*)

Left — Extremely pretty and very practical is this coverlet of heavy taffeta silk with deep flounce in pastel green, obtainable in many colors. Courtesy R. H. Macy & Co., Inc.

Lower left—This is an adaptation of Empire Period combining cream and gold with blue and touches of orchid. Draperies and the head of the bed are printed linen

Below—Rich, creamy Antique Milan and point de Venise lace combined in this bedspread is particularly effective with the dark mahogany. Courtesy Grande Maison de Blanc





The Decorators' Exhibition

At Grand Rapids Where Decorators from the Different States Met to Organize the American Institute of Interior Decorators, They Exhibited a Series of Delightful Rooms, Stylizing What Constitutes Good Taste in Home Decoration

By PIERRE DUTEL

THE interior decorator today seems so inherent in our social civilization, so essential a part of the progress of beauty in our homes, that it is hard to remember it is only a few years since the term came into use. It started with some artists, architects and others who had a natural taste for good things, a style and originality that showed understanding, and a realization of the importance of the right use of scale and color in the home. Of course, these pioneers in this significant field, who were really creative artists, have been followed by groups of workers who studied in various schools and colleges or who had a natural aptitude for this work, until today decorating has become a profession that has a wide appeal, especially for men and women of taste who wish to earn their living and do not desire to lose their social contact with the world. Naturally, among these various groups there have been some who, by perseverance and ability and knowledge, have reached the top of the ladder and are recognized in a world wide fashion.

And these interior decorators have slowly but surely shown by their creation in the development of beautiful homes, what constituted good taste. In a way, they have stylized certain periods and types of home decoration that have become very popular with the mass of the buying public.

To interest the decorators and show what Grand Rapids, the famous furniture center, had to offer in the way of furniture for the modern home, a meeting was called on July 8th at this center of furniture interest, and invitations were sent out to large groups of the most representative of the decorators to come to Grand Rapids and create a suite of rooms, furnishing them with what they considered necessary for the adornment of a delightful home. It was not insisted that the decorators use Grand Rapids merchandise but if they found things they desired for these rooms at this source of supply, they were aided in every possible way to assemble the interiors.

I happened to be one who was asked to decorate a room and wish to state that I would not have thought it was possible to find so many interesting pieces of well styled and designed furniture in any one commercial center. Grand Rapids has indeed become the largest furniture market in the whole world and sends forth to the four corners of the globe an immense supply of furniture and building materials for the home.

It is interesting to note here that one of the earliest trading posts was a small settlement out in Michigan known as Grand Rapids. It began trading with the Indians, and lonely settlers brought skins and furs to trade for food stuffs and other commodities. Later, this settlement developed into a large lumber tract and most of the woods and timbers were felled there and shipped down the streams to mills along the river bank. There they were set up and planed into building materials for homes and other things. Naturally, it became important to use this lumber in every practical endeavor and that started the Grand Rapids furniture business which has grown in half a century to such enormous proportions.

(*Continued on page 80*)

Mr. William R. Moore (first President of the American Institute of Interior Decorators), who was responsible for layout and design of this interesting exhibition, decorated a charming country house dining room with white walls, a bright green ceiling with scalloped valance, and a collection of delightful 18th Century furniture, manufactured in Grand Rapids. The green chintz draperies edged with bright yellow, tied the ceiling and floor and brought the room together

PHOTOGRAPHS BY EUGENE HUTCHINSON





Mr. E. A. Belmont used grained walls to simulate wood with rich English crewel embroidery curtains and warm toned damask upholstery for a man's living room in a city home. The furniture is extremely fine reproductions of English periods. A flower painting and old mirror decorated the walls

Mrs. Irene Sidley created a delightful summery feeling in a city living room with rich dark green painted walls. She used upholstered furniture in gay rose flowered chintz: combined with the more formal pieces of 18th Century mahogany, this made a restful setting for a city room in the summer





Mrs. Rogerson, of the Arden Studios, brought a feeling of French and Swedish decoration into this room with her delightful Dufy panels and lovely Swedish ware. The furniture of modern design was a chic note with accents of bright colors. It opened into a garden also furnished by the Arden Studios

Miss Gheen, Inc. selected one of the most dramatic wallpapers of huge calla lilies on a black ground. It has all the suggestions of a Georgia O'Keeffe drawing and the highly polished woods in light colors played up to this startling background. The modern drawings on mirrored glass were a note of interest





Building for Enduring Beauty

The Combination of Building Materials Must Be Absolutely Right, or the Home Will Lose Beauty and Value. Second of a Series

By JOHN TAYLOR BOYD, Jr.

SELECTING exterior materials is a most important feature of the design of a home. It is not an easy choice, on account of the intricate technical factors involved. This is because most exterior materials have a dual nature—they are a part of the structure of the building as well as of its finish. For example, a masonry wall must have an artistic surface or finish; it must offer a weather-tight bulwark to protect the interior of the house; and, as a structural element, it must be tied to the other construction in a number of ways that require technical skill and experience. Clearly, these are matters for the architect to decide.

In any case, the choice of exterior materials is not altogether a coldly reasoned process. Where consideration of style, scale, color, texture, light and shade are so greatly involved, as they are in this, artistic imagination should have free play. There should be a willingness to experiment. Almost always the best results can come only from having samples of each important material constructed on the site—a few square feet of wall and roof and flooring material laid up, studied and changed for the right effect.

It is not that the most expensive materials should always be used. Often inexpensive materials, simply but artistically treated and combined, give best results. Primarily the question is which materials are best suited to the particular result desired—whether, for instance, the design is a rustic, homespun house, or a sophisticated mansion.

This refers, however, only to the general character of the materials. For, out of a wide range of materials and finishes of a particular type, one should select that particular combination which seems most suited to the home in question. To choose a combination that has proved successful in a house that has already been built, under the assumption that it will prove equally successful in another house, invites failure. This mistake is frequently made, particularly by people who cannot visualize quite clearly the architect's design, and who feel that they are "on safe ground" if they adopt a combination of materials that "has been tried out." They overlook the fact that the success of their choice depends upon its being in perfect harmony with the artistic con-

(*Continued on page 65*)

Above—The charming effect of light broad surfaces, enlivened by delicate details and soft textures, in this case, painted shingles, makes wood a favored material, where background for foliage is desired. Walker & Gillette, architects

Below—Stucco surfaces are almost indispensable for a country house of the Southern or California type. Almost any light color may be used for stucco, brilliant tones or pastels. It has a fascinating texture. B. R. Maybeck, architect





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Walls of Shevlin Pine Knotty Finish in the penthouse of V. C. Bell, New York City. Millwork by Henry Klein and Company, New York City.



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IN this modern penthouse, Shevlin Pine Knotty Finish has taken yet another leaf from time's notebook. In subtle antique tones, it reproduces the effect of aged sea-water pine stained by decades of exposure to the New England Atlantic. Even the priceless pine from the Boston and Maine dock has a worthy rival in this present day Shevlin Pine skillfully stained.

Connoisseurs of pine will note the choice character of the knots and the beautiful millwork in panel and dental mouldings and fireplace trim. Selected at the mill for size, type, and location of knots, Shevlin Pine Knotty Finish is especially suited for fine millwork. To aid architects and decorators, it is selected in Small Knot Type for raised panels, paneled doors, elaborate cornices, and mantels, and in Large Knot Type for vertical paneled wainscot, simple mantels, and doors.

This careful selection as to the purpose for which the pine is to be used and the type of knot desired, makes Shevlin Pine Knotty Finish the choice of the discriminating.

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ditions of the specific site and of the design—with the style, character, foliage, colors, sky, quality of daylight and other factors that are apt to vary with each site. This artistic harmony is a subtle matter and to some extent it can only be understood by being *felt*.

In this consideration of appropriateness to site, one should keep in mind the effect of the house in relation to neighboring houses, particularly if these adjacent houses in themselves are successful examples of architecture. Too often people ignore the fact that it is the design of the houses as they are seen together along a street or as they group in a neighborhood, that makes them beautiful. The effect of the individual house is much less important.

This is a hard lesson for the individual to learn. Often an owner is anxious, in good competitive American style, to "put his best foot forward," trying to build a better house than Jones built across the street and a better house than Black and White have built each side of him. But, to be swept away by that competitive urge invites disaster. A crazy-quilt, a Jacob's coat of many colors, may result in the group effect. This destroys the repose, the harmony, of the ensemble of the street or countryside. One should not, therefore, choose materials that clash, either with each other or with the general effect made by the houses in the neighborhood. The finest neighborhoods, those having admitted beauty and charm, have gradually acquired a harmony of effect that is hard to define but is none the less real. Often this effect is produced by a preference—but not an exclusive use, be it noted—for local materials. This is apt to be a sound economic move, as I pointed out in the previous article. Not only does this practice create harmonious group effects in houses, but also it may result in a more artistic, skillful and appropriate handling of the materials. Since the artistic use of materials is largely a handicraft process, architects and building craftsmen obtain the best results by using materials that they are most familiar with. Such familiarity does not breed contempt, but, on the contrary, it should stimulate a remarkable resourcefulness in developing a wide range of variation in finish which results from long experience. Experience develops with variation in the color, texture, scale, pattern, decorative effects of materials, and this, in itself, should prevent a too-monotonous effect in the grouping of houses in a neighborhood. This skill in the use of local materials is mainly responsible for the renown of the beautiful European villages and countrysides, and in this country, for the beauty of the ledgestone and brick suburbs of Philadelphia, of Westchester County, the frame homes of rural New England, and the stucco houses of California, Texas and of Florida.

It is not necessary to repeat here all the warnings against exaggerating the surface effects of materials—against devising those combinations of loud, clashing colors, those tortured textures, the too-crude rusticity, the over-sophistication, the exaggerated jointing of masonry, and other affectations. Generally, a simple, harmonious

Brick, especially brick and oak, has endless variety of color and banding, and harmonizes with other materials, as shown in this Tudor façade. Lewis Bowman, architect





For substantial effects, the solidity and charm of masonry are suitable. No material has a greater range of color, texture and character. Evans, Moore & Woodbridge, architects

effect should be the aim; within that limit, the greater the richness and variety that we obtain, the better. This consideration is becoming of greater importance because of the increasing use—and a good practice it is—of several exterior materials in a house to make an interesting and charming combination.

The relation of architectural style to the choice of materials should be considered. In some cases this relationship is closer than in others. Almost any material goes well with Early American or Georgian types. It is also one of the few styles for which wood is appropriate. In recent years architects have increased the artistic possibilities of the Early American type by introducing into it greater variety in combinations of materials, of the kind that is responsible for charming effects that are characteristic of the picturesque "English" types. Brick, stone, shingles, clapboards—particularly in rustic effects—tend to dispel that monotonous appearance of which some people complain in the Early American style.

For houses of Spanish or Italian derivation, the broad, flat expanses of wall surface, usually very light in color, are a characteristic feature that calls for certain materials, such as stucco. The French farmhouse type looks well either in stucco, or in masonry, forming a base for other materials used in combination—such as oak trim, metal windows, and slate or tile roofs.

With the picturesque English types of mediaeval derivation, masonry of course, in combination with slate or tile roofs, provides that stony, sturdy appearance that is so admirable in this style of architecture. Rustic fieldstone may be used in combination with brick details—such as chimneys, doorways, porches, according to the needs of the design—and also with porch and terrace floor and steps of stone, stone flagging or tile.

One should remember that the historic styles were, as everyone knows, developed mainly through the use of local materials. To some extent, the character of these styles depends upon the possibilities and limitations of specific building materials. The combination of stucco wall with tile roofs and with stone or wood trim, that is characteristic of Spanish architecture, is perhaps the clearest case in point.

It usually happens that one material is more conspicuous on the exterior than the others. That material becomes then the dominant material in the combination and it should provide the keynote of color, scale and texture for the whole effect. Often this material is a wall material, particularly when it is repeated to a large extent in terraces, walls, outbuildings and garden details. However, in some cases, the roof material may dominate, either because of its striking

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Broadway To Date

The Critics Themselves Come in for a Bit of Criticism—We Take a Look Backward at the Old Season, and Cast a Hopeful, Prophetic Eye Toward the New

By BENJAMIN DeCASSERES

The actors are, it seems, the usual three:
Husband, wife and lover.
—GEORGE MEREDITH.

THE phrase "he is well-seasoned" must have been first used of dramatic critics. Well-seasoned, I suppose, means many seasons. Some of us are seasoned in the wood and some others of us are seasoned with pepper and salt.

Of course we're a bad lot. If all mankind loves a lover, it is just as true that all mankind loathes a critic. Yet we are, in a way, educational, I suppose, and sometimes, I believe, entertaining.

Personally, I have been following the stage both as critic and layman for forty years. And let me tell you, ladies and gentlemen, that I still sit with the same breathless expectancy and child-like pleasure before the curtain as I did when I used to go to see Gillette in "Held by the Enemy" and Joe Jefferson in "Rip Van Winkle."

And, truth to tell, I'm not much of a critic at all in the staid, academic, fe-fi-fo-fum meaning of the word. I call myself a gustatorian, a word that I invented from the Latin word *gustus* or *gusto* or *gustatus*, meaning the variations of taste. I merely tell you what I like and why I like it and what I don't like and why I don't like it. And I may whisper, ladies and gentlemen,—if you don't tell any one—that's all there is to those terrible words *critic* and *criticism*. It's merely giving the world a piece of your mind. Of course, if it is backed up by years of acquaintance with your subject, all the better. So I hope I'm not always right. It's so dull to be always right. The great virtue is to be honest. I cannot hope ever to reach the hundred per cent mark of my friend, George Jean Nathan, who is almost always right and always honest.



PHOTO BY VANDAMM STUDIO

Having heaved that off my chest at the beginning of the new season, I look around for some pointers about the fall and winter fare; but it is a little too early yet to draw up the big productions. But one thing I can prophesy: it is going to be an O'Neill season. The Theatre Guild will in October produce his new trilogy, "Mourning Becomes Electra." There are three plays. All I am permitted to tell you, although I've read it, is that the same characters pass through all plays, it is laid in a New England seaport town at the close of the Civil War—and that it is tremendous drama. Besides this, it is said that Jed Harris contemplates an O'Neill cycle. As Mr. Harris is one of our most competent and artistic producers, we may be assured of O'Neill as he has never been seen before.

Other productions scheduled by the Guild are "The Son of God," by Claire and Paul Sifton; "Reunion in Vienna," a comedy by Robert E. Sherwood; a new play by Sidney Howard; "The House of Connelly," by Paul Green; "Versailles," by Emil Ludwig, in which we shall see Wilson, Lloyd-George and Clemenceau on the stage, which is rather gasping. There will also be several other living persons besides Lloyd-George on view: Mrs. Wilson and Sir Basil Zaharoff, the far-famed "man of mystery."



Adele Astaire, who is charming the audiences of "The Band Wagon," one of the successes of the current season, produced at the New Amsterdam

Left—With Mme. Alla Nazimova in the leading rôle, the Theatre Guild will produce Eugene O'Neill's trilogy, "Mourning Becomes Electra"

The "Third Little Show" continues to draw a crowd. Gertrude McDonald, right, is an important member of the cast. At the Music Box

The Theatre Guild will open its season this year with "He" by Alfred Savoir. Claude Rains, below, will have the leading rôle in this play





THE CLOSING SEASON.

Looking over the season just closed, I find that nothing succeeds like sex.

Of course, it goes without saying, that everybody is interested in sex. I suppose it is because sex has something to do with

(Continued on page 90)

"EVERYTHING WILL BE READY WHEN YOU GET HERE, MADAM"

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MANAGING a modern household is an intricate business. Successful managers use business-like methods in organizing activity, avoiding waste, cutting costs and maintaining morale. Quite naturally they insist upon having *enough telephones*.

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In the garage, a telephone makes motors quickly and easily available to all the family.

September Business in the Garden

This Season Is Given Up to the Practical Work of Getting Ready for Spring and Summer Beauty



A clump of single peonies —Fusyama. For these gorgeous summer flowers the soil is prepared deeply in order that the long fleshy roots may luxuriate in their old age. Make an effort this month to enlarge your peony collection

One of the most effective of the single peonies— Ama-no-sode. Now is the season for planting peonies and it is a rule of the wise gardener not to set the new ones where the old ones grew unless the soil has been renewed

WHEN September comes, the feeling that summer is over arrives suddenly and completely. In the Middle West and on the New England hills, frost may be expected before the middle of the month, and although death and destruction do not necessarily follow, plants and gardens assume a woe-begone and bedraggled aspect.

In such localities it is the gardener's plain duty to clear out damaged plants, removing the annuals bodily and cutting down perennials to destroy rapidly ripening seeds which would produce millions of seedlings to be weeded out next spring.

TULIPS AND CHRYSANTHEMUMS

Places vacated by annuals should be deeply dug and fertilized in preparation for newly ordered tulips which should arrive later in the month. If tulip bulbs were saved last spring, they may be planted as soon as the ground is ready. The earlier tulips are planted the earlier and more evenly they come up next spring.

Special pains should be taken to plant tulips at least six inches deep, and to make certain that they are at an even depth. Deep planting is not only beneficial, but it also gives the gardener a chance to play a sort of conjurer's trick, by filling the bed with chrysanthemums on top of the tulips. A great quantity of chrysanthemums can be grown in an out of the way nursery to be brought into the garden after other plants have faded and gone.

By so doing, three crops of flowers may be wrung from the same ground, tulips in May, annuals in June, July, and August, and chrysanthemums in September, October, and November. As soon as the winter puts an end to their brave bloom, the chrysanthemums must be ruthlessly torn out, the ground smoothed and covered with manure or marsh hay to protect the tulips.

Where the climate is too severe for late chrysanthemums, September is the time to remove specimen plants to boxes and pots and put them under shelter. A deep cold-frame or pit is very useful, and the sash need not be kept on except when actual freezing is expected. Light cloth shades will afford ample protection.

(Continued on page 95)





Seal in tree health the Science Way

{Above}
"Woodley", estate of the Hon. Henry L. Stimson, Washington, D. C.

Cavity treatment is a branch of tree surgery demanding the highest technical skill and scientific background. Because it must help to heal natural defects, and because its results are so highly visible, such work calls for exceptional training and skill.



Cavity work by Bartlett on the campus trees at Dartmouth College, Hanover, N. H.

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A Restoration in an Old Coach Town

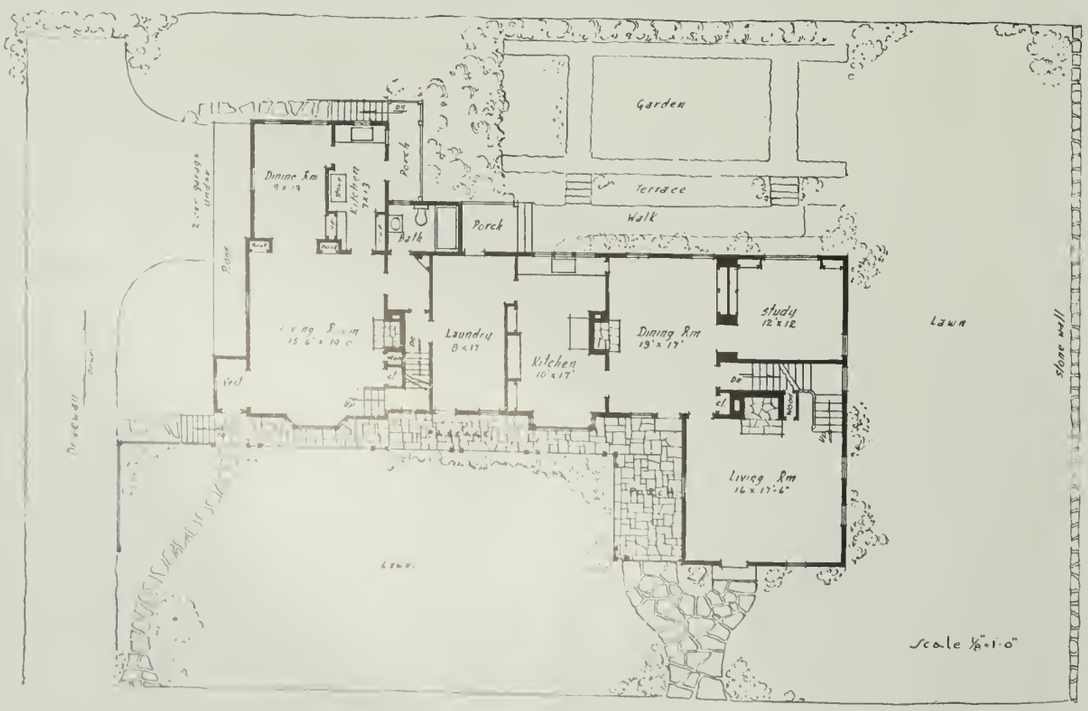
Built before 1800, this Small Farmhouse in the Picturesque Old Town of Fayetteville, N. Y., Now Rejuvenated, Stands Witness to the Beauty Hidden under the Shabby Exterior of an Early Colonial Relic

By HARRIET SISSON GILLESPIE

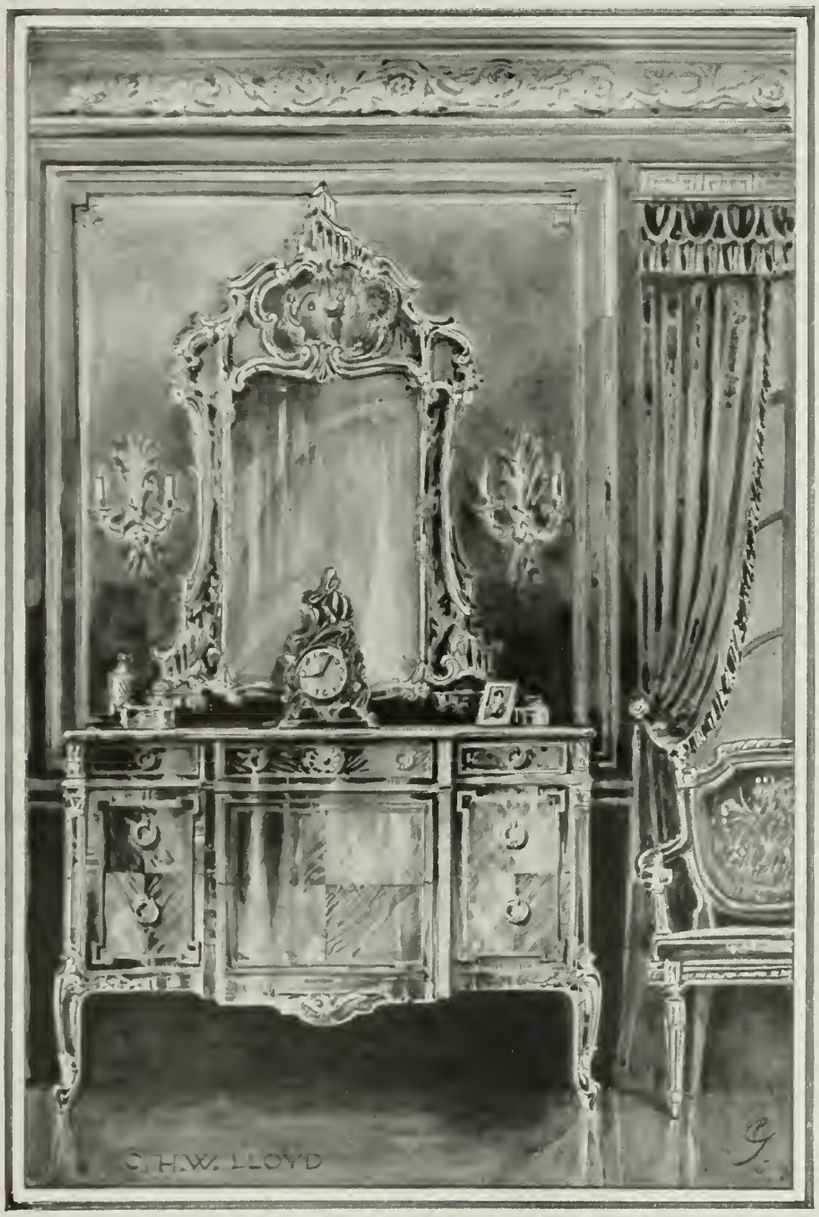
Charles H. Umbrecht, Architect



Main elevation of Mr. and Mrs. R. R. Porter's home in Fayetteville. This old relic, converted from an abandoned barn and now restored, is again taking its place in the community after a century and more. Such delightful Colonial details as the ornamental wooden grilles, Colonial rails and iron grilles give a look of mellow age



The floor plan of the home at Fayetteville shows the interesting utilization of the floor space to give the greatest room and comfort. Here, as formerly, the lovely old front door opens into the living room and the winding stairs rise from one corner. Especially significant are old stone mantels in living and dining rooms



Technique—"the manner of artistic performance"—is the successful use of details. In the designing of Decorators Furniture Company's pieces it is displayed in the inlay of fine woods, the richness of hand-painted motifs, the delicacy of carved ornaments—and above all the combination of the whole in perfect harmony. The lovely pieces that result take their place proudly with the rare and beautiful pieces of the Old World.

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New York

FOLLOWING the old Genesee Turnpike, laid out in 1794, eastward out from Syracuse, N. Y., the road is found to lead through a beautiful stretch of country, hemmed in on either side by low ranges of billowy green hills; in the foreground are many attractive modern homes that have rather recently sprung up.

A few miles farther along the old post road where, in Colonial days, the cumbersome stage coaches plied on their run between Albany and Buffalo, one glimpses a cluster of little houses of an earlier period, half hidden by encompassing trees with a slender white church spire rising in their midst.

A turn of the road, a slight rise of ground, and one is suddenly transported into the heart of a typical New England village whose pleasantly shaded main street is bordered by comely white houses, set in dooryards of boxwood and old fashioned flowers with great elms and maples arching high overhead.

It is the historic town of Fayetteville, where once was heard the clatter of hoofs and the blast of the coach horn, as the old stage coach drew up to the posting tavern, where came many important personages to partake of its hospitality. Among them, so tradition goes, was the famous Frenchman, General Lafayette, whose patronymic it today so proudly bears.

When first established in 1791, the town was literally hewn out of the virgin forest and its sturdy white houses built of enduring white pine, many of them still standing as witness to the time resisting qualities of the wood and to the skill of pioneer builders.

And, because this picturesque up-state town, with its trim Colonial houses, hospitable porticos and welcoming doorways is still architecturally unspoiled, it has attracted many real home folks from neighboring urban centers who have found in its peaceful atmosphere and sweet serenity of spirit an antidote to the nerve racking turmoil of city life.

Not a few of the old landmarks, still bearing traces of original beauty, have been picked up by those who love old houses and re-modeled into the most captivating of small homes. One old relic, estimated to have been built before 1800, now charmingly restored, is taking its place in the community after a lapse of a century.

It still occupies the original corner plot, overlooking a quiet street on the edge of the town and, if passing that way, one may see a friendly white house, a bit prim perhaps, but in a nice old fashioned way, yet with an air of conscious dignity as of one who is an inheritor of a happy, if not a distinguished past.

It has deep, brooding eaves, pleasant small-paned windows, framed in shutters of mitis green, and a beautiful, original door-

(*Continued on page 88*)







The dining room, which has been slightly enlarged, has the inviting air of the old time interior, due in a measure to the low ceiling height of the original which has wisely been retained

In the old parlor, now the living room, the chimney piece and graceful Colonial stairs together with an inviting arrangement of Early American furniture are important factors in its rejuvenation

In the living room in the wing of this house, the soft brown tones of the old wood, the coppery red of decorative fabrics and the autumn tints of old hooked rugs give the indescribable look of mellow age



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DANERSK FURNITURE

Wounds and Cavities in Shade Trees

Cavity Treatment Based on Sealing Action of Filling to Halt Decay

By Dr. W. HOWARD RANKIN

Chief Pathologist, Bartlett Tree Research Laboratories

TREES are different from other plants in that they possess a woody structure of extreme complexity with which to lift their foliage into the air. Varying with the species and the environment, this woody trunk and its branches may reach large proportions. The leaves of all plants must be advantageously oriented to receive the energy required by the plant from the sun to do their work. Even though the energy requirements of plants are great and are supplied entirely by utilizing solar radiation, the leaves are very efficient. The leaves must also be supplied with nitrogen and the mineral elements which can come only from the soil. Also water in a continuous supply must be furnished to all parts of the tree and furthermore food materials for growth must be transported throughout the tree from the tips of the twigs to the finest rootlets in the soil. To accomplish these transportation functions it may be surmised that the structures and processes in the trunk are uniquely complicated. The more man has sought to understand the processes at work in the trunk of a tree the more apparent it becomes that the well founded physical laws fail to account for what seems to occur and some of the processes are attributed to vital activities.



To illustrate the nicety of adjustment and marvellous forces at work in a tree the process of raising water to the leaves may be taken. All leaves are provided with breathing pores. When radiant energy is available in the daytime and organic food is being manufactured in the leaf, these pores are opened. At night they are closed. Many gallons of water are lost each day from the leaves of a tree. At night and in the winter time little water is lost. If water is not continuously supplied as rapidly as it is lost many things detrimental to the health and life of the tree result. A healthy tree under favorable surroundings is provided with means of maintaining a constant flow of water to meet the needs and losses by evaporation. Special structures for taking in water are provided in the younger, finely branched roots. These structures, called root-hairs, make an intimate contact with the soil particles and the films of water over their surfaces. Water is drawn into the cells of the roots by the physical force that causes water to move into enclosures containing more dense solutions. Within the central core of the roots are tubes for water conduction. These tubes are composed of cells specially modified for this function. The cross walls retained at intervals in these tubes and the special thickenings of the side walls provide strength to resist crushing. Also openings from one tube to another provide for lateral movement of water. Similar tubes are formed in the sapwood of the trunk and branches. Through this inter-communicating system of water conducting tubes there is provided a pathway for an unbroken column of water from the root tips to all of the leaves.

The force which operates to lift the water to the leaves through the tubes is provided by the living cells which lose water through the pores in the leaves. It has been shown that these cells exert a pull on the water column which may be as great as would be represented by 450 pounds to the square inch. Such a force is more than adequate to lift water as rapidly as it is required, even in the tallest trees under normal conditions. It is interesting, however, that this suction force applied at the point of water loss would fail in raising the water column were it not for the structure of the tubes. They are constructed so that the water column actually hangs in them and does not break of its own weight.

It has been determined that water has the property of resisting enormous tensions to pull it apart. Under special conditions it is possible for water to resist a tension equal to 200 atmospheres or 3000 pounds to the square inch. The tensions in the tallest trees are by no means this great and the system of tubes is adequate to insure continuity of the water column. The effective column is, however, greatly reduced if the demand in the leaves is extreme, because gases contained in the wood





Above—Flexible cavity filling. The size of the cavity is indicated by the penknife which is inserted in the bark beside the wound at lower left

Left—Experimental cavity with special apparatus installed behind the filling for determining the carbon dioxide content of the tree

Right—Cavity in an elm showing the structural bracing, "heal collar," and a portion of the non-rigid cavity filling material being installed

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are expanded and block certain portions of the tubes.

This brief description of the structures and forces adapted to raising water to the leaves is indicative of the important functions of the sapwood in the trunk and branches. Equally complicated systems of translocation of raw food materials from the soil and of manufactured organic food from the leaves to all parts of the tree are provided in the inner bark and by plates of cells in the wood. Enclosing these food and water transportation systems and the living cells which lay down new additions to these systems each year is the corky bark. The bark protects the inner tissues from drying out and is added to each year by the formation of a new layer, thus providing for enlargement of the woody cylinder.

Many things may happen to cause direct or indirect injury to trees and thus interfere with the normal movement of water and food materials in the tree. Vertical movement is provided for in the tree and when the root system is intact and no injuries have occurred to the trunk and main branches the system is adequate. But when roots are cut off or are killed by poisonous substances, drought, suffocation, and other agencies, the branches directly above these injured or dead roots suffer from lack of sufficient water and mineral food. The tissues in the tree are not adapted for the rapid transfer of these materials laterally around the trunk. It is only by a slow process and the rearrangement of new tissues that defects in the transportation systems may be bridged.

Wounds are one of the important classes of injuries that may lead to serious disturbances in the health of a tree because of their interference with the functioning of the transportation system. The bark of trees is continuous, and although provided with special pores for breathing purposes, it adequately protects the tree from destructive agents. Certain insects may succeed in boring their way through the bark, and, by feeding and egg deposits, start a process that leads to the death of the bark. Usually these insects are not likely to attack healthy, rapidly-growing trees. Similarly, species of fungi, semi-parasitic in nature, often cause bark injury in weakened trees. These agencies would not be so important in starting bark wounds were it not for the fact that most trees are not as healthy as they should be to escape such injury. Also, important injuries are commonly due to violent physical causes, such as the splitting and tearing of bark during ice, wind, and hail storms, frost cracks, mutilation of large roots at the base of the trunk, the pruning off of large limbs, and abrasions made by wires and moving objects.

No matter what the nature of the cause of a bark wound or how large or small it may be, there results a condition that may easily lead to further injury. The injured bark no longer protects the tissues beneath from drying out. The living cells in the inner bark and sapwood die. Growth is no longer possible in this area. There remains an opening in which many kinds of insects and fungi may find conditions favorable, and they proceed to destroy the dead tissues. The activities of such agencies interfere with natural healing and often result in enlarging the wound. Thus it happens that neglect in caring for the health of trees and the natural and man-made injuries which result in bark wounds start a chain of circumstances that are serious to the tree.



A close-up of the apparatus which is used in determining the carbon dioxide content of the wood behind cavity fillings

The most inexcusable wound and yet the most common is the branch stub left when limbs are pruned from a tree. It seems that any person who has been associated with trees even casually would know that stubs always result in delayed healing and may result in a permanent wound. Only rarely do stubs of any length heal over the cut surface. Usually the stub must decay and drop off before healing of the wound can begin. In the interval it is the most serious type of wound for it has allowed direct entrance of fungi to the heartwood. All limbs that are removed should be cut flush with the parent branch or the trunk. The shoulder should be largely removed in making the cut, or healing may not result at the lower edge. It is important in shaping a tree, that branches needing removal should be cut off before they become large. This reduces the size of the wounds and the time required for the natural process of healing to cover them.

A cross section of a tree trunk, showing the heal and the complete sealing of the wound



Whenever the wood of the tree is exposed by the death or removal of the bark, various kinds of fungi find congenial conditions for growth. One of the first things that happens when wood is exposed is that it loses water at the surface and wound gums are formed which fill the cell cavities just under the surface. To an extent these processes protect the underlying tissue from drying out and also serve as a temporary barrier against fungus invasion. In most trees the outer zone of exposed wood soon becomes "horny" but in periods of drying the wood "checks" due to contraction. These "checks", as they are called, are narrow openings which extend back into the healthy wood and they defeat the protective action of wound gums and any wound dressings that may have been applied. The spores or seeds of fungi which are wind-borne find entrance through these checks in the wood and reach the unprotected wood beneath. All wounds in trees are only imperfectly protected by the natural and man-devised wound coverings and until the healing callus tightly seals the wound, decay is likely to be initiated and to spread rapidly.

The more prevalent type of wood diseases initiated in wounds of ornamental trees is that known as "wound decay". The wound decays are more local in their effect and fortunately easier to control than the heartwood diseases. The types of fungi and their relationship to the progress of wound decay have not been determined, but the destruction of the wood is due to the saprophytic wood destroyers which are unable to penetrate into the healthy woody tissues of the tree. Abundant evidence is found in "sectioning" trees that wound decay is halted as soon as the wound is sealed by the normal growth of callus. As long as an opening remains, the advance of wound decay penetrates deeper into the heartwood and on all sides in the sapwood. The attempt on the part of the tree to develop a roll of callus to bridge the wound with a new food and water transportation system is often frustrated. The decay process may extend into the sapwood underlying the callus thus exposing it to drying out and death. Certain types of insects are favored at the margin of wound decays

(Continued on page 84)

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BOOK DEPARTMENT

Arts & Decoration

578 MADISON AVENUE NEW YORK CITY

Perennials for American Gardens

(Continued from page 55)

introduce another factor which needs to be taken into account.

I have not mentioned above the bulbous plants, many of which are both perennial and hardy. Even before the arabis there may have been in the garden the snowdrops and the crocuses and similar bulbs that often thrust themselves through the late snow. They are part of our carpeting material. So are the violets and the pansies, which, despite my statement that they are treated as annuals because they can be sowed every year, do frequently persist, and are then doubly beautiful.

Into the same consideration come other hardy perennials, as they truly are, in the shape of the daffodils, in a bewildering variety of colors, heights and effects, leading into the hyacinths and the tulips, which are a further evidence of the inclusiveness of this great perennial class. Lilies are likewise perennials—when they are willing to stay with us!—and they are to be discussed at length another month.

But we must get higher up. Coming along right soon will be the columbines, or aquilegias, which as now easily raised from seed, do carry over, under a perennial constitution that does not always continue, for several years at least, and provide amazingly beautiful blooms, lasting for many weeks.

This home garden which I am endeavoring to promote and furnish will want to be planted so that it has bloom, and perennial bloom at that, the whole season through. Little difficulty will be encountered in the early part of the season, because the oncoming of spring starts into active and beautiful growth a vast number of hardy perennials. One can be assured of finding almost anything he wants in flower form, height, color, habit and fragrance to bloom by the time the peony engages our attention. After that the procession slows down, and it is midsummer that tests the skill of the perennial student if he expects to have a continuous show of flowers.

These peonies may be mentioned here as a fine step up in the height relationship. Averaging something like a yard in height, they are not only perennial, but hardy and permanent. They need to be placed where they can be left alone for many years. One fine old plant, the gasplant, or Dictamnus, is as desirous of a settled home as anything, and doesn't do its best unless it is left alone.

About the time we are getting these peonies to do their best, which is in something like three years after the little two- or three-eyed plants have come to us from the nurseryman, we get to thinking of other types of flowers. I have mentioned before the columbines. Quite as dainty and much more showy is the little-used Heuchera, or coralbells, needed both in the garden and for cutting and delightful in their use. Both are only suggestive of a large group.

But before I reach upward above the peonies let me mention a low-growing woody evergreen perennial in *Daphne cneorum*. When a plant of this has found itself happy in a full sun exposure, it rewards its owner-friend with a profusion of rich pink blooms of intoxicating fragrance, and if it really likes him it will come back again in part before the season is over.

In this same general height range come the pinks, or Dianthus, some of which are creeping or nearly so, and most of which are likely also to be exceedingly sweet. The Dianthus family would take a book by itself, but anyone knows of the aromatic fragrance of its blooms.

When the peonies are beginning to finish their all too short bloom course, we can take into account for just about the same height effect the Hemerocallis, or daylilies. With proper variety selection, these will do business for us well into midsummer. The gaillardias and the gypsophilas will accompany them.



Pansies in profusion are found in almost every perennial border for they bloom early and late in many combinations of velvety colors

Meanwhile the irises will have come and gone. Well called "the poor man's orchid," they give us now blooms and forms in a range of beauty that is most satisfying. The irises too are generous plants, because after growth gets going one can always pry off a side-shoot to give to a friend, confident that the gift if treated with only reasonable hardship will in due time remind that friend of the kindness.

At and below the bloom height of the peony there are certain kinds of plants which serve admirable purposes. I am writing now mostly about those that prosper in sun, and am trying to furnish the palette of the garden painter with the material that responds to brilliant light.

Investigating as I have for a long time ground cover plants which are good in foliage after they have done their floral best, I mention two that are very little known and deserve much more attention. The first and earliest is *Anchusa myosotidiflora*, a dreadfully long and difficult name which has not yet been "commonized." Many people grow the Dropmon Anchusa because of its blue flowers, but the one I have just mentioned has the flowers of a forget-me-not coming before the forget-me-nots dare and lasting long, to be succeeded by broad and very beautiful dark green leaves which in a shaded spot continue as a delightful ground cover the season through. (I note here that I have unfortunately slipped a shade plant into the sun!)

Then another of these quick bloomers that stays long in its foliage after the flower has passed is the well-known *Amsonia tabernaemontana*—another messy name which has no easy handle to it. The dainty and not very conspicuous blue flowers soon pass, but the bright and lively green foliage stays through until frost.

Now the procession goes through the summer and up in height. Toward midsummer come the marshmallows. Before them the delphiniums both delight and tantalize the gardener, by reason of the difficulty of getting them as they ought to be and the pleasure they give when they do so arrive. Soon the perennial phlox varieties give their brilliance, from white to deepest scarlet, running almost into violet in some varieties. The hollyhocks have been with us, sometimes as perennials and sometimes as biennials, and these in the background of the border are framing the garden picture.

Still in the sun come the Oriental poppies, no longer so blatantly raw in their scarlet hue, because improved varieties have provided refinement of color. The stately Yucca, evergreen in its desert-like foliage, shoves up its great spikes of white bloom the height of a man, in late June. In a half-shaded place the Monarda, or beebalm, or bergamot, gives us in midsummer both odor and scarlet strength.

Some heedless or ignorant nurserymen may turn loose on the buyer a plant of *Bocconia cordata*, sometimes called Plumepoppy. It grows rapidly and beautifully, and its peculiar leaves, followed by its pleasing flowers and its musical seedpods, commend it. Alas and alack! it needs to have its roots in a concrete enclosure, because otherwise it possesses the neighborhood!

There are many such perennials, and to my mind the adventure of the perennial garden is the ascertaining of the habits, preferences and proprieties of various plants, so that if I must pull out Physostegia, *Chrysanthemum koreanum*, and *Oenothera youngi* every year, replanting them as I need them and throwing much of them away to avoid having the garden choked up, I simply feel that I am controlling as well as enjoying my garden material.

The perennial gardener cannot avoid the chrysanthemum family, only one of which I have indicated. I mention the family because if careful experimenting is done as to varieties, lovely blooms can be grown outdoors, not as blatantly big as the colored heads of lettuce the florists sell, but plenty big enough, and a real triumph to bring through the early frosty evenings of fall. (I well remember a visit to a southern Pennsylvania town famous for its big "mums," where after I had looked at the splendid flowers, the man of the house remarked to me confidentially that he didn't mind having his wife take the rug off the floor or the cover off the dining table to protect the chrysanthemums against a sudden drop in temperature, but he drew the line when she "tuk the comfort offen the bed!")

In the fall days the perennial experimenter will find himself enjoying the Japanese anemones that he has planted in spring. He will get many other enjoyments, because if he properly pursues his neighbor's garden and the catalogues he will be always sticking in a plant here or there, getting a root from this place or that, and finding that some things that are called weeds are also beautiful plants—a weed, after all, being merely a plant out of place. He will be learning the joy of controlling his own weeds, and I can tell you from twenty years experience that that is a great joy.

I find myself hopeful that these words will have caused attention to this grand family of garden decorative quality. Despising prescriptions as I do, and believing that the garden only does its best as it is worked out to individual failures as well as successes, I have purposely given nothing but the vaguest suggestions, because 90 per cent of the pleasure is going to come to the grower who "works out his own salvation," not with fear and trembling, but with joy and understanding.

Perhaps it is proper to say a little word about the handling of perennials. Those that come as bulbs will need to be planted to the depths that investigation proves necessary—usually two or three times the depth in the ground of the bulb itself.

Directions for the depths to plant bulbs to which this generalization does not apply can be obtained from any reliable nurseryman.

In general, hardy perennials will do well in any garden soil that is good enough to grow a tomato, or a potato or a turnip. It needs to be deep, which means a real foot of arable soil, and not a lazy man's shovel depth of four or five inches. It needs, of course, to be rich, the richness preferably coming from a generous amount of well-rotted animal manure thoroughly incorporated. It needs to be well-drained, save as to plants which enjoy "wet feet," and it needs to be kept weeded—that is, to be kept to the plants designed by the garden man, and not by nature! Special adaptations as to soil, as for the sour-soil-loving Alpines or for the lime-liking varieties, will be worked out by the intelligent gardener. From the very first glimpse of the crocus in the spring to the time when the last chrysanthemum is frozen, long after the early frosts, perennials will give a succession of garden joys that provide an altogether worth while and most helpful adventure.

This autumn season is the best time to plan the perennial advances for another year, and to plant many of them, particularly those that bloom earliest in the summer display.



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Furniture of Louis XV and XVI Periods

(Continued from page 21)



Pier table in mahogany and ormolu, Louis XVI period. In the Boston Museum of Fine Arts

Marie Antoinette. In royal palaces and lesser houses though hardly less magnificent, luxury went on apace side by side with an affected love of simplicity and virtue. But at heart these aristocrats and rich *bourgeoisie* were the same pleasure-loving voluptuaries. Their gestures of rusticity, alms-giving and passion for nature were drawn chiefly from the contemporary literature of Voltaire and Rousseau; it provided new amusement for these lives whose chief malady was an excess of pleasure. This thirst for simplicity imposed upon the furniture makers and all other decorative artists the necessity of combining the severe contours of antiquity with the utmost delicacy, grace and refinement of their own inventions. The medium for this task was the most sumptuous materials to be had in wood, metal, porcelains and fabrics. Pure geometric lines, whether straight or segments of a circle, were the basis of the Louis XVI style and offered a foil for the restrained, sober decoration of very minute detail.

Eventually, Parisian designers purified their work of the last lingering curves of the transitional epoch. Then appears the truly developed style—rational, coldly perfect and often lifeless. Serpentine curves have vanished, but still the oval or circle appears in a chair back, a half round commode or in the arch of a mirror top. Supporting members no longer bespeak the easy grace or elasticity of natural forms. They are as straight as the columns of their derivation and channelled, fluted or reeded to bring the needed relief of lightness. Mouldings play a vital rôle in framing plain panels, often of considerable size, and are enriched now with repeating rows of minute leaves and pearl motifs. Rare and costly woods were still employed with bronze appliqués chiselled and gilt abetted by plaques of Sèvres porcelain or Wedgwood basalt set in lustrous surfaces.

In one picture can be traced the strong marks of antiquity on the chairs of the late Louis XVI period. The lyre back and reeded uprights are in themselves of classic origin and the close architectural domination of furniture is indicated by the definition of the constructive elements. This is apparent in the supporting blocks of the uprights and the emphasis placed at the juncture of the rail and legs. The beechwood frame is painted pale blue and the upholstery is red and white toile de Jouy.

A *lit d'ange* or angel bed in wood, carved and gilded is also shown here. Its couronne unfortunately does not show from whence the curtains descend at either side from above the head.

The Decorators' Exhibition

(Continued from page 59)

The first furniture which they gave their attention to was the Victorian period; but today one finds at this center of the furniture world, lovely replicas of 18th Century furniture and some of the finest reproductions of other well known periods.

At this recent meeting, perhaps for the first time, the decorators of America realized to the fullest what an opportunity this furniture offered for their use in the development of fine American homes; and the illustrations which we are showing in this article prove conclusively how well these reproductions consort with individual pieces of rare antique furniture and tapestries and porcelains, for in almost every room this combination was found.

When the decorators met, at Grand Rapids, their purpose was not only to assemble beautiful rooms of the local furniture, combined with antiques, but also to take up the tremendously important question of forming a national organization, the American Institute of Interior Decorators. During the week of the meeting in July, this purpose was successfully accomplished and the officers appointed for the new Association were:

Mr. William R. Moore, President
Mr. E. A. Belmont, Treasurer
Mrs. Irene Sidley, Secretary
Mrs. E. A. Rogerson, Vice-President
Miss Marion H. Gheen, Vice-President
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An Andalusian House in California

(Continued from page 32)



One corner of the walled garden of the Heberton home. It is covered with vines planted each side of the tiled wall fountain and a dark green hedge is the background

EDITOR'S NOTE: All the furniture in this house is antique, very fine Italian and Spanish pieces. The most interesting wall treatment in the inside of the house are the old family portraits. The large room with the north window, which goes up two stories, was used by Mr. George Washington Smith as his studio. It now makes a fine dining room. A great table runs the length of the room and on the north wall is a Spanish credenza. The room that was formerly the dining room is now the library, where there are many rare first editions and excellent family portraits. A wing was built on this house when it was purchased and in this wing are some of the bedrooms, including Mrs. Heberton's. This addition was so carefully planned that it really adds to the architectural whole.

La Grande Toilette

(Continued from page 23)

marquetry. It is all in strange contrast to the daintiness of the French toilet table.

The strong personality of the Queen is apparent in the engraving. It is to this Queen that the lovers of beautiful surroundings owe a debt of gratitude, for she furthered everything that had to do with furniture and interior decoration. Her reign saw the complete revolution of the furnishings that had obtained before her time, and the consummation of new ideas that have endured to the present day.

The Edict of Nantes had compelled textile workers and artisans to fly to England, including Marot, a famous decorator. Queen Mary wielded great influence in forwarding their interests. And it was she who encouraged English women to *broider* covers in tent stitch or petit point. Small wonder that she appears imperious before her toilet table.

During the following reign, that of Queen Anne, in spite of the mania for things Chinese, gold and lacquer, dressing tables were comparatively simple. There was the dressing *stand*, but the familiar Queen Anne dressing table was the graceful low boy, occasionally of mahogany or lacquer, usually of walnut, the popular wood, on which stood a small stand with two uprights supporting a small mirror. These movable stands with drawers were extensively reproduced, later, in America. Subsequently, Brothers Adam, Chippendale, Hepplewhite and their contemporaries abroad gave appreciable consideration to the designing of dressing tables. Angelica Kauffman and others less famous, decorated them, and painters continued to make them part of interior compositions.

In 1765 John Zoffany painted Queen Charlotte, wife of George III, of England, before her toilet table, with the first two of her fifteen children, the Prince of Wales and the young Princess. The architecture and decorations of the room are largely French, for which there was a great craze at the time. The Queen is carefully posed, one arm resting on the *toiletta*, her beautifully coiffured head showing in the mirror. The dressing table is placed in a large window, after the French manner. It is covered with an elaborate lace flounce, a lace drapery forming a hood over the mirror, altogether very French in effect.

At a later period there are many illustrations of the predilection of painters for the *table de toilette* as accessories to composition. Important among these is a painting by the great French realist, Gustave Courbet, where he depicts in one of his Flemish interiors, "Femme à sa Toilette," a woman arranging her hair at a toilet table of yellow satin, on which rests a carved wood mirror of Flemish workmanship.

The toilet table has persisted, and of late there has been a notable renaissance of early ideas. The modern decorator gives it quite as much, if not greater, consideration than any other article of furnishing, strictly feminine. Not only may the decorator today draw upon the past, but the great variety of design possible in the modern mode allows for flights of imagination hitherto undreamed of.



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Present-Day Uses for Old Snuff Boxes

(Continued from page 39)

which any form of beauty inspires. Then there is another style of ornamentation more often found when the panels were copied from the Chinese designs. Each of the side panels and that on the top and inside the lid will represent a different Oriental scene produced by mother-of-pearl, agate, and ivory carved and applied to the gold box. The buildings and trees will be formed of the mother-of-pearl and agate combined, while the figure subjects are ivory, the contrast of the white against the background being very effective.

Other boxes which have reappeared as the interest has developed are those made by the English enamelists of Battersea and Bilston and by the several early English and European porcelain factories. All these are delicately decorated, and some of the enameled specimens have dark blue, pea green, turquoise or claret ground colors, others being painted with landscapes or a portrait on some colored or white ground.

Some of the quite small boxes made of copper and enamel are fitted with a mirror inside the lid. These must not be confused with the snuff-boxes, because they were intended to hold patches which in earlier times ladies were wont to stick on their skin either to hide a defect or to supposedly increase their attraction and it is not difficult to see in these patch boxes the forerunner of the present day ubiquitous vanity case. The early boxes of this type had a polished steel mirror but such are now very rare as glass superseded the steel in 1785.

No few of the smaller porcelain and enameled boxes for snuff have survived in America since the time when snuff taking was popular here. For it was quite as fashionable a habit in this country as in Europe and equally so among the ladies as among the men folk. This despite the efforts of the many who did their utmost to prohibit what, as one Colonial objectionist put it, was a "nauseating rattling of the nose".

The Beauty of Solon Ware

(Continued from page 35)

minute figures and other subjects prove that the few men who have maintained Solon's traditions are artists in every sense of the word.

There are certain features of the work which, if observed, will materially assist any who may be sufficiently interested to test their own artistic skill. Primarily, as previously mentioned, there are very distinct differences between the earlier reliefs, produced from molds and then applied and those achieved by laying on coat upon coat of thin clay with a brush and then carving the details.

On the one hand, we have magnificently modeled subjects in relatively high relief of a brilliant but quite opaque white; but those of the Solon ware vary in intensity and are transparent, which as explained permits a greater attraction owing to the resultant light and shade. Also the draperies and features of the pate-sur-pate subjects are more remarkable because the carver (yes, even an amateur if he is patient) may produce the most minute folds of the fabrics and a sense of life-like roundness to limbs with a subtlety equal to that seen in the work of a master painter.

Some few days ago, we received photographs of two plaques belonging to a collector in Colorado Springs, Colorado. We mention and illustrate these because they are two of the most ambitious and perfect examples of pate-sur-pate decoration that have come to our notice and certainly among the most beautiful.

Each is some 17 inches by 8 inches, the painted and carved clay subjects being on a deep blue ground. These plaques are patently the work of a very skilled artist; nor could they other than inspire present-day artists with a desire to attain a like skill and the ambition to produce similarly exquisite work.

One plaque shows Cupids at play, four of these chubby little figures holding small flower blossoms, flying above three others who are on the banks of a tiny stream below; the other is a figure of a beautiful young woman carrying a basket of fruit while, clinging to her skirt, is a toddler of some five summers at whose side trots a small dog.

The remarkable technique of the artist especially calls for attention in such details as the curls on the finely shaped heads of the Cupids, the tiny floral blossoms, the fingers and bare feet of the woman and the folds of her dress. And while, at first sight, the very perfection of these subjects might deter an aspiring artist to attempt similar subjects, actually, after some practice and assuming a natural talent, it would be merely a matter of patient skill for an amateur to eventually produce works no less deserving of admiration.

It is a remarkable fact that despite the unquestionable charm of the pate-sur-pate process of decoration, only one English factory is producing it at the present time. That is Minton's where Marc Solon was employed after he left France, and where he remained until his death. Several other potteries succeeded as Solon said, "in mastering the technical secrets," but owing to their having employed only second rate artists, they failed to enjoy any commercial success. Because this art is essentially one where the result entirely depends on the skill of the individual and not upon any mechanical process.

How little the works of Solon and his fellow artists are known in this country is evident from the fact that, other than the Pennsylvania Museum, no one of our public collections includes any examples of pate-sur-pate. Writers have heretofore more or less ignored them, which doubtless explains why its beauty as part of interior schemes has yet to be fully realised.

With the exceptions mentioned in the captions, the illustrations are by courtesy of Meakin and Ridgway Inc.



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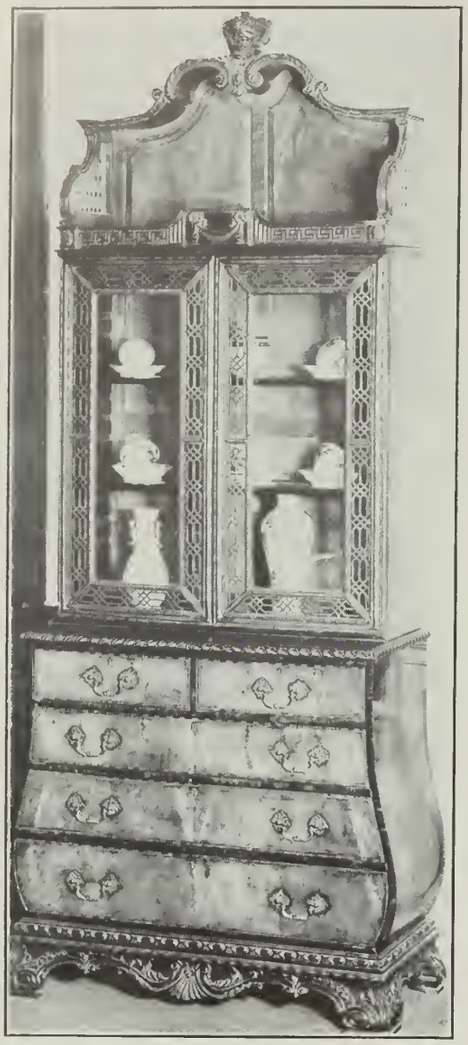
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Wounds and Cavities in Shade Trees

(Continued from page 76)

and may invade and injure the callus. Wounds of large size in which the wood is destroyed before the callus has healed over the opening can never be bridged by the callus. This is due to the fact that the callus is directed by the growth stimulus of contact with the wood and grows inward into the cavity.

Wound decays are injurious to the health of trees for most of the reasons responsible for heartwood diseases. In addition to these, the open wound decays destroy the conducting channels for food and water transfer between the leaves and the roots. This girdling effect not only may retard growth in the parts directly above and below, but will weaken them making them more susceptible to attack by insects and fungi. In the event that they are killed not only is the symmetry of the tree imperilled but more wounds result when these branches are removed.

The obvious remedy for the wood diseases and wound decays would be to prevent wounds as far as possible or to keep them from becoming infected.

All limbs to be removed for shaping purposes should be removed early before they become large, thus insuring that they will soon be healed over. Large pruning wounds containing considerable heartwood will only rarely heal over. In most cases they are certain to become locations of wound decay that will necessitate cavity treatment. This statement would not be true if there were such a thing as a really successful wound dressing. All wounds that are not expected to heal over within one or two years should receive a coating of a wound dressing. The materials used for this purpose have certain defects which leave much to be desired. The checking of the wood and the fact that the best of the wound dressings do not actually protect the wound from infection sooner or later is easily verified by experience with wounds. This should not mean that no wound dressing should be used. Whatever good they may do is worth their application but permanent protection is not to be expected.

After wound decay has started, especially in large wounds, there is little chance that the tree's natural process of closing wounds will be able to cover it. Many types of treatment for cavities in trees have been practiced. These methods have been based upon the theory that all of the infected wood must be removed at the first step. The attempts to do this often necessitate larger openings than originally existed, thus removing important sapwood and bark. Then, if the wound decay is of long standing, extensive amounts of heartwood are removed, which may result in leaving only a thin shell of sapwood now exposed to drying out and air invasion.

Much of the cavity work in ornamental trees does not advertise its value when considered from the standpoint of future protection from the invasion of wound decay fungi. Some workers have used the so-called open method. After removing the last traces of the invaded and discolored wood a wound dressing is applied to the surface and the cavity is finished. This means that the future success of the cavity treatment depends upon a wound dressing to prevent the initiation of further wound decay. The usual history of the open method of cavity treatment is that new areas of decay soon develop, hidden by the surface layer of firm wood and the wound dressing. It is doubtful if any advantage is gained by successively removing several generations of wound decay areas rather than allowing the original one to advance. To somewhat the same extent and for the same reasons many of the filling methods of cavity treatment have been ineffective. This is particularly true of filled cavities where very evident defects appear, such as deep cracks extending through the filling to the back of the cavity, or where a portion of the filling falls out, or the bark dies back from the edges. Leakage from a cavity that has been filled leads to suspicion that infection may easily be initiated or has been initiated behind the filling. Filled cavities often hide their defects until the presence or extent of advancing decay behind them is shown in some way by declining health in the tree. The new method of X-ray examination of cavities to determine the rate of decay behind fillings will serve the useful purpose of evaluating the success of different methods of treatment.

The newer conceptions of cavity treatment are based upon the sealing of the opening much the same as the natural process of callus closure of the wound operates to halt the advance of wound decay. To attain sealing it was necessary to devise a filling material that would not become defective under the stresses that are set up in the swaying of trees in the wind. Also the contraction and expansion of the filling and the wood must be about equal. Rigid materials cannot have the necessary properties to maintain the sealing action under such conditions as exist in a tree. Furthermore, to seal the wound, callus development must be made certain around the entire circumference of the opening, and the callus must be encouraged to make a tight seal with the filling. The reasons why sealing arrests the wound decays, although commonly observed as occurring in nature, have not been definitely determined. It is thought that the re-establishment of the normal high carbon dioxide content of the gas spaces in the wood may be the principal factor in halting the growth of the fungi.

The subject of wounds and cavity treatment while important is not the only one to consider. Feeding not only improves the ornamental value of most trees but often pays for itself in the increased vigor which cuts down on the pruning bill to remove weak and injured branches annually. Spraying to control the insects and diseases that mar their beauty and decrease their vigor should always be considered in a tree health program. Then when it has been ascertained that these expenditures are justified because the tree is worth it, the cavity work that seems to be desirable should be considered in the budget. This item is put third in the program because it is unwise to expect cavity work to give its full value unless the tree is also fed and sprayed regularly to keep it in healthy condition with a full expanse of leaves. With the increased use of power machinery and newer methods, the cost of cavity work has been brought within the range of an expense that almost any ornamental tree will justify.

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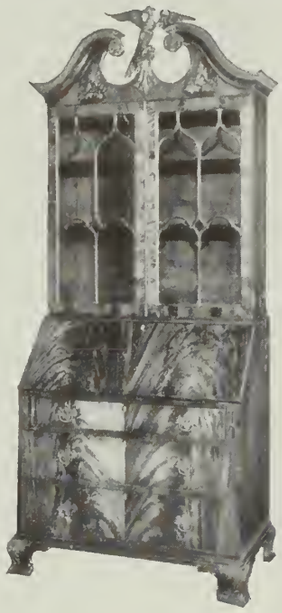
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Windsor Chairs in Country Homes

(Continued from page 43)



Fine yewwood Windsor chair with comfortably broad seat. One of a set of six. Courtesy Bristol Co., Inc.

the first thought is to associate Windsor chairs with long clay "churchwarden" pipes and tankards of ale. While both the pipes and the ale are missing in our time, the same romantic atmosphere may be introduced to a room where the walls and ceiling as well as the other furniture reflect equal simplicity. By that is meant the walls should either be paneled or papered with one of the old time patterns; the ceiling is the better for being beamed and the furniture should exhibit those undecorated surfaces and turned shapes of the period before the coming of the more ornamental styles of the 18th Century.

Let it be said at once, that Windsor chairs are unsuitable with a refectory table. Mention is made of this because more than one ambitious owner of an old-time country home where the kitchen has been transformed into a breakfast or small dining room has sought to associate these 18th Century chairs with the large rectangular tables with heavy legs of the type used many years before. And we hope that any country dealers who may read this will have no objection to its being remarked that this unsatisfactory arrangement is occasionally suggested by their placing Windsor chairs around one of these massive tables.

Were we asked to decide which type of table was most suitable, the answer would be any one of the gate-leg or similar fall-leaf style. The reason for this should be to a great extent obvious when it is remembered that the chairs are constructed almost entirely of finely turned members. Admittedly the legs of a refectory table are turned, but when many of these are compared with the chair legs the lack of proportion cannot be overlooked; on the other hand, whether a gate-leg table has the spiral turnings or the vase shape similar to those of the chairs themselves, there is always that natural relationship which it is imperative should be present.

Another point which most of us are influenced by, but are rarely conscious of, when deciding upon Windsor chairs for a breakfast room: Does not each of us prefer a circular table? And the explanation for our choice is largely due to the fact that the backs of the chairs being more or less concave, a set of them around a table follows the contour of the top. Of course we are attracted to a round-top table also for the sense of pleasant intimacy which it brings and which adds so much to the charm of a country home.

Formerly, these all-wood chairs were made of ash, hickory, yew and other less costly woods, but today they are being reproduced from the old models in walnut and even in mahogany. When of walnut and the finish is a soft rich brown, they are very desirable with a walnut gate-leg table and other furniture in an informal dining room and even placed singly in other rooms; but it is problematical whether mahogany is a satisfactory medium for the turned shapes of which Windsor chairs are formed.

Their somewhat "solemn demeanor", if it may be so expressed can be transposed to light-heartedness by the addition of a thin pad, covered in some suitable material or even in a colored leather to the seat and tied with tape to each of the legs. This additional comfort is by no means an innovation, for it was customary to use both thin and thick pads almost from the time when this style of chair first appeared. Not that they are uncomfortable without a cushion because though of wood, the actual seat is hollowed and shaped somewhat like a saddle, hence the name "saddle-seat" as applied to Windsors.

One of their outstanding features is the gentle cant or slope of the backs and where they are fitted with arms, the perfect "all-around" support they offer to the body. And despite the backs and arms, the fact that they are constructed of spindles makes them particularly suitable for summer use when we need all the support possible but are seeking as much cooling air as may be moving. Other points in their favor are the robust construction and that even if exposed to the weather for a while, they suffer no harm.

For the several reasons mentioned, the use of Windsor chairs has increased both within the rooms of country homes and on the verandahs and even on the lawns under the trees. When as seats in the shade of some great overhanging bough the advantage of their stout legs and understretchers is evident; who is there who, when sitting near a tree trunk, does not fall into the temptation of tilting the chair? Nor is any chair better suited to withstand the strain of the entire weight being thrown on the two back legs.

As mentioned previously in suggesting the type of room to which Windsor chairs are best suited, it must not be implied that their use need be restricted. At the same time, it is not advisable to have more than two or, in a larger interior, three where the other furniture is of the more advanced styles. For instance, while one walnut Windsor with the cabriole legs and crinoline stretcher would adapt itself in a room where the furniture followed the designs of the Queen Anne period, some consideration would have to be given to the advisability of using more than the one; unless the room was fairly large, because there is always a possibility of their entire difference of construction causing them to be obvious.

In addition to the single chairs with turned spindle backs, the early homes often included long seats with as many as eight legs which repeat the turned shapes of spindle back.

Old Trays and Salvers

(Continued from page 25)



SILVER "waiter" made in the reign of George II in 1730 by Thomas England of London. Engraved with the arms of the Earl of Rochester. A fine specimen of a rare type of waiter. Shown by the courtesy Crichton & Co., Ltd.

Decorating Walls with Rich Fabrics

(Continued from page 53)

Again in modern interiors it is quite usual to find vertical panels of these same patterned damasks reaching from floor to ceiling or one wall only covered with fabric. When such a scheme is followed it is usual to repeat the note and give the room balance by upholstering one or two chairs in the same material.

In the more formal period interiors framed panels of damask in the style of Louis XV are charming. In the photograph shown here of the paneled room by Arden Studios a beautiful all silk damask with a vase motif is selected for panel decoration. The damask which is an unusually fine one has an off white ground against which the pattern of heaped up flowers and fruits in rose and blue green stands out in brocaded relief. In a Directoire setting this damask would be magnificent also. If the setting were Georgian instead of French this same damask with a gold ground and design in blue and cream could be chosen, or in a Victorian interior that with a garnet ground patterned in green and cream would be stunning.

A charming custom of the past was that of hanging silks upon the wall to make the scene of special entertainments more brilliant. Beatrice D'Este even used to transport her elaborately carved chests filled with such fabrics from place to place and the lords of the time even took them to war to make their tents more luxurious. In houses of today we find such hangings hung over the chimney breast or back of the headboard of the bed.

Wherever and however the silk fabric is used it can lend romance, dignity and richness to the setting it enhances. For those who demand practicality as well as charm it is an important consideration that with the aid of a vacuum cleaner the upkeep of the silk covered wall presents no problem. Added to this the fine, well selected piece of silk be it damask, brocade, satin or velvet represents not only an investment in decoration but in a veritable heirloom of beauty.



Room from the Palazzo Sagredo, Venice, which is paneled in green brocatelle. Courtesy Metropolitan Museum of Art

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A Restoration in an Old Coach Town

(Continued from page 72)

way flanked by delicate fluted pilasters and set beneath a classic white portico to reach which a quaint stepping stone path leads up from the street. There is a long, low wing whose roof sweeps down to enclose a low swung veranda that is carried across and is embodied at the end in a miniature replica of the house itself.

Beyond the house, the ground runs down in different levels, at a distance of some ten feet are box bordered flower plots, laid out in the trim precision of Colonial days, and a mellow brick walk done in herringbone patterns that runs the length of the upper terrace and rambles casually down the slope to flank the garden.

The old relic was once no doubt a farmhouse, since dwelling, woodshed and barn were linked together as a single unit, as was the custom in farm sections, the better to care for the stock in winter. Fundamentally, the house today is little changed. Its chief charm is still the pleasing irregularity of outline and the symmetry of the parts that is the result of good proportions.

That the little farmhouse has kept the aroma of Colonial days and still belongs to the past is a tribute to the skill of Charles H. Umbrecht, architect of the restoration, who in perpetuating old tradition has so happily preserved the fine simple spirit of the original. Not only is he experienced in Colonial work but he is also versed in every phase of house construction, a knowledge gained under the tutelage of his father, a veteran builder of Syracuse.

Moreover, old time craftsmanship is his hobby. And, whether it be a fine bit of classic moulding to be restored, a nicely scaled newel post or balusters, or in fact any detail of special distinction, he not only designs it but very often does the actual handwork himself.

The re-modeling of an old Colonial house has one great advantage over a modern one and this, as the architect points out, is because of the type of construction. Built of massive timbers all tenoned and pegged together it is possible to remove any part or all of the interior if need be, without its affecting the stability of the frame.

So, while we today depend on partitions to hold up the structure, the old house was entirely self supporting wholly apart from the walls. The old farmhouse was typical of the period. It had stout corner posts 14 inches square and great beams, many of them 40 feet long, that spanned the building from end to end. The walls were built of 2-inch plank, set edgewise, to which was nailed old split lath, and to it the plaster was applied.

To provide for modern requirements it was necessary to create new divisions of space and most of the inside of the house was torn out for the purpose with the exception of the old time parlor, now the living room, which is unchanged. Here, as formerly, the lovely old front door opens into the room and the stairs rise from one corner.

The old chimney was torn out and a new one built to provide for the cheerful fireplace without which no Colonial room is quite complete. New woodwork and trim of pine, enameled white, was added. Incidentally, the nice ship lap facing about the fire opening as also the ornamental paneling over the mantel, reaching to the height of the openings, is of particular interest.

A tasteful, small patterned Colonial gray paper covers the walls and there is an inviting arrangement of Early American antiques with a few really comfortable chairs of the transition period, and some colorful hooked rugs from the owner's really admirable collection. The type of floor used here and throughout the house is well worthy of mention. Built of hemlock plank, screwed down and the screws covered with black walnut plugs, it has distinct individuality and a color quality of no small importance in the general scheme.

But to more than any other feature, the room owes its Colonial charm to the grace and symmetry of the stairs. As in most Early American houses, the old stairs were steep and tortuous. In this instance they rose at an angle of 60 degrees. How well the architect solved the problem of designing a new flight and fitting it into the three feet of space available, may be judged from the illustration.

It has a newel post of fragile beauty, 3 inches overall, slim hand modeled balusters, and a slender black walnut handrail that continues as a constant curve, by ramps and easements but with no abrupt stops. Due to the proper relative proportion of the steps with 7-inch risers and 12-inch treads, the ascent is made both easy and pleasant. Not only did the architect design and build the stairs himself, but he made the mouldings for the various fireplaces and doors with the air of old fashioned moulding planes.

To get extra space for one bedroom and a bath in the upper story it was necessary to build out a six-foot addition, but here again, as the architect explains, it was a simple matter to cut through the wall without in any way affecting the strength and stamina of the structure.

The dining room, enlarged by pushing back old partitions, has the pleasant air of the old time interior, due in large measure to the low ceiling height of 7 ft. 10 in. which was retained. It is a cheerful room as well for, running the depth of the house, it has two windows overlooking the flower garden, and the old door leading to the porch and by one step down to the grassy dooryard.

The old chimney that started three feet from the floor on brackets was rebuilt for the broad, low fireplace. A new hemlock floor was laid to replace the old one that had sagged. A small door was cut through the wall at the right of the fireplace to connect with a counter shelf in the kitchen. Along one wall a tier of china cupboards, white enamel like the wainscot and trim, and fitted with old "T" hinges, was built in.

A rather unusual decorative quality is given the room by the black and white modern wall paper which is interesting also as showing how really well modernistic detail often harmonizes with Early American furnishings. Gay china in the mahogany secretary desk and cupboards, the bright hues of old hooked rugs and old brasses supply the color note.

There is a small study opening out of the dining room, and to the left a tiny but very convenient kitchen. A bay window was projected out a cou-

(Continued on page 89)

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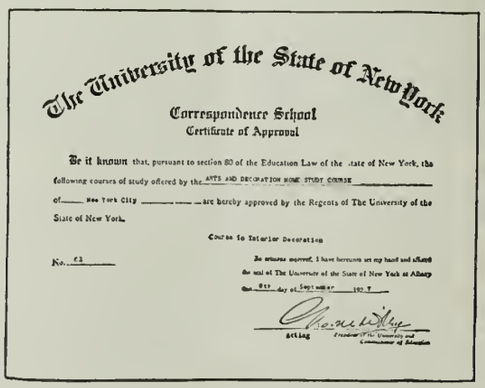
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Frank P. Graham
Acting President of The University and Commissioner of Education

Dressing the Modern Bed

(Continued from page 58)



A heavy silk cover in a raised modern pattern which suggests the blocks of a quilt covers this dark oak bed. By courtesy Charles P. Rogers

girls in the Hedgelands studio and by older women, who often come for miles on horseback to receive orders and models for work to be done at home. Many of the quilting patterns are original, others are copies or adaptations of old Italian, Spanish, or early Colonial designs. The elaborate Trapunto quilting of fifteenth century Italy is exquisitely interpreted by these needlewomen in bands or three letter monograms. The Imperial quilt illustrated shows an adaptation of the old Colonial feather design.

Called the "Forefathers" spread is a woven cotton coverlet, a replica of a patchwork quilt made in Cherry Valley more than a century ago. Most attractive are the shadow warp cotton bedspreads. Washable, reversible and sun fast, these spreads are extremely popular as are those of flowered chintz in blue, gold, rose, green or lavender. Ruffled organdy spreads in white or pastel colors are used all the year round as are coverlets of dotted Swiss with deep flounces and frilled spreads of Saxony or Princess lace. Designed for Early American interiors are coverlets of sateen with roller printed pastoral scenes and gaily costumed figures copied from Godey's Ladies Book. Practical and pretty are spreads of natural Basque linen with stripes of orange, yellow and green, black and orange, or red and blue.

A Restoration in an Old Coach Town

(Continued from page 88)

ple of feet in front to form a breakfast nook or a dinette.

In the old woodshed adjoining where the farmer's winter store of great logs to feed the open fires once reached to the roof, is now a bright and shining laundry with the old well, close by the new service porch outside, whose soft spring water is used for washing purposes. At the rear is a narrow hall to link up the main portion with the wing, remodeled from the old barn.

Appealing as is the little house itself, it is the old abandoned barn, now converted into a charming maisonette of four rooms and bath for the convenience of friends who come for an indefinite stay, that most engages the fancy.

A few minor changes were made, such for example as the addition of a little vestibule at the end to protect the entrance and a bay window in place of the old barn doors. A new flight of stairs was built in between the walls and a bathroom arranged in the entry off the rear hall. And, most important of all, a huge new chimney to provide for the great old fashioned fireplace, with an extra flue to take care of the hot air furnace especially installed to heat the wing.

The old hay mow, now the living room, is an almost precise counterpart of the old time "keeping room" in those very early pioneer homesteads of New England. The massive ceiling beams, the vertical pine paneling and the hemlock floor speak eloquently of the native forests from which most of the wood was hewn.

The paneling is battened with pine strips as are also the pli-wood doors. The tiers of recessed bookshelves are edged with nice pine mouldings and the paneling under the bay window carries out the same effect. The soft tones of the brown woods, given a light stain so as not to lose their quality and texture, the coppery red of the decorative fabrics, the autumn tints of the old hooked rugs and the homely character of the Early American antiques give the room the indescribable air of mellow old age.

The gayly papered dining room and the pine paneled kitchen created out of the old harness room, though very small, are given every possible convenience with not an inch of waste space left over. Two Early American bedrooms occupy the upper floor. Beside the pleasant small paned windows front and rear each has one of those shallow openings close to the floor, known quaintly in early days as "lie-on-your-stomach" windows screened by iron grilles, duplicates of grilles found in a Revolutionary house in Jamesville.

The cost of the original house and the alterations were in the neighborhood of $14,000.

EDITOR'S NOTE: *This house has recently been entirely refurnished with L. and J. G. Stickley furniture.*

Now is the time to add new interest to town-house tables!

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ELDORADO PENCIL TALKS

Here is a preliminary pencil study for a block print to be printed in several colors. The 5 and 6B Eldorado leads are surprisingly responsive on Cameo paper, and the various color tones can be suggested with the greatest ease.—ERNEST W. WATSON



ELDORADO, "the master drawing pencil," brings *America first!* in the field of fine drawing pencils. Follow Ernest Watson's Eldorado pencil sketches in this magazine. Eldorado Sales Department—162-J—. Joseph Dixon Crucible Company, Jersey City, N. J.



Broadway To Date

(Continued from page 66)

life. Sex seems to thrive in spite of all attempts of censor boards and semi-ecclesiastical and wholly ecclesiastical attempts to put the ancient thing out of business.

But, after all, we are also interested, I note, in crime and money. But all three themes—eternal on the stage—are a branch of another word, another idea—*Pursuit*. Sex is Pursuit. Crime is Pursuit. Money is Pursuit. In fact, when I come to think of it, everything is Pursuit. The secret of life—hence of all successful plays—is Pursuit. Something or somebody must forever pursue something else or somebody else.

What did the public support and keep going—I mean in the legitimate drama as distinct from the musical-comedy field? Why, such keen and biting satire as "Once in a Lifetime," "Grand Hotel," "Five-Star Final," "Private Lives," "As Husbands Go," "Precedent," "The Vinegar Tree;" such drama as "The Barretts of Wimpole Street," "As You Desire Me" and "Tomorrow and Tomorrow" (which I didn't like)? There were, of course, many delightfully harmless gold-digger plays like "The Greeks Had a Word for It" and treacle sandwiches like "Mrs. Moonlight." The Guild's best show was "Elizabeth, the Queen." It seemed to be an off season with that organization. Then for the Jeremiahs to think over there was the continued success of Eva Le Gallienne's Civic Repertory Theatre, with "Romeo and Juliet" showing up aces high and the smashing hit of "Camille" (which knocked us all cold with surprise—is romantic tuberculosis coming back?).

GILBERT & SULLIVAN: SIEMPRE!

I have heard persons say that "Tristan and Isolde" and "Hamlet" bored them, that they didn't like Ibsen or Strindberg, that O'Neill was vulgar and sensational; and so on.

But I never heard any one say that he was tired of the Gilbert & Sullivan operas. (The same holds true of the Strauss waltzes.) The Gilbert & Sullivan operas are such perfect works of the art satiric, the art fanciful, the art of daintiness, the art of good manners and the art of vivid characterization that a revival of these operas is as good as a new production.

I have seen "The Mikado" twenty-seven times, "Pinafore" eighteen times, "Patience" fifteen times and "The Pirates of Penzance" ten times. "Iolanthe" I have seen every time it has been produced; but I lost count on that exquisite piece of work.

One of the sensational surprises of the present summer season has been the standing-room-only success of the Civic Light Opera Company's production of the Gilbert & Sullivan repertoire. Is it a sign—a reaction from the rot and rubbish of the music of the average musical (?!!) show?

"FOLLIES OF 1931."

It was away back in 1909 that Florenz Ziegfeld put on his first edition of the Follies. How many of us recall that first night of what was destined to be a revolutionary event in the annals of American musical comedy? For instance, that remarkable dancer Hal LeRoy, the sensation of "The Gang's All Here" and now the high-mark of Ziegfeld's "Follies of 1931," was not yet born—not by a long shot, for that wild kid is only eighteen years young, I'm told.

The Ziegfeld shows hold up remarkably well after nearly a quarter of a century. This year we have with us Helen Morgan, whose romantic beauty is something to moon over if you're somewhat sentimental. She sings a Noel Coward song, "Half-Caste Woman." Also we see Miss Morgan in a humorous skit on the talking pictures. Then there's Harry Richman, about whom I could never rave, and the usual sketches. Not forgetting Albert Carroll, by the way, a real artist.

"Illusion in White," danced by the Rasch dancers, against what a certain critic called a "Maxfield Parrish sky," seemed to hit the æsthetic bone of the audience.

But it's all Ziegfeld—and therefore an evening's moratorium on Worry.

"UNEXPECTED HUSBAND."

Barry Conners wrote this whirlwind story of souse, sex and *some* noise. It is distinguished for one feature, and that alone is worth a look on an otherwise rickety but part-time amusing farce.

This feature is the drunk staged by Hugh Cameron. This fellow blows into a speak-easy with his wife in such an uproarious, Gargantuan, caricatural state of inebriety that only the brush of a Daumier could do it justice.

The story is about a mix-up in a speak-easy which results in the wrong couple registering, soused to the gills, in the same room as husband and wife in Jersey City. The rightful owner of the plastered lady comes along—also her Texas father—and the equivocal hilarity continues to the deadly end. But it is Hugh Cameron, the buttinsky Bacchus, who is the whole show.

But doesn't every girl nowadays dream of an unexpected—husband?

"THE BAND WAGON."

This musical revue, by Howard Dietz and George S. Kaufman, is, I should say after mature consideration, about the most artistic and neatest thing of its kind that has been turned out in America. Of course, there are Dietz and Kaufman, two highly intelligent and competent playboy philosophers—so what could you expect? They seldom go to sleep.

The high-liners in this kaleidoscopic series of satires in *petto* are Fred and Adele Astaire, Frank Morgan, Helen Broderick and Tilly Losch. You see, there is no attempt to overload us with stars. In the place of a long list of names we have humor, brains and movement. And, above all, restraint.

"THE THIRD LITTLE SHOW."

When I say "The Little Show" I mean Beatrice Lillie.

I place this incomparable comedienne with the greatest mimics and most intelligent of the entertainers of the age.

Beatrice Lillie can take the most mediocre situations, lines and sketches and lift them, by the subtlety of her gestures and her tone of voice, to something cerebrally comic. She leaves a picture of her personality in your mind as clear-

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Building for Enduring Beauty

(Continued from page 65)

color as seen against the sky, or because the house is crowned by long towering roofs, with the walls either low or half hidden among the trees. In any case, the emphasis of a dominating material, with the keynote of color and surface finish that it provides, is a sound artistic usage. It tends to prevent disharmony through avoiding spotty and clashing effects, or in other ways causing the design to break up into unrelated parts.

Coming to the individual materials themselves, they may be roughly classed as (1) wall materials, (2) roof materials, (3) metal work, and (4) flooring materials. The more usual wall materials are either of wood or masonry construction, stucco being used either with wood or terra cotta block construction.

In wood wall construction, the finish is usually either shingles or clapboards, with variations of siding of various kinds applied on studs over a sheathing, preferably insulated, which, in turn, is nailed to the studs. Often the wood surface is painted, although good rustic effects may be obtained through staining the surface of the wood in various ways. Of course, where wood is stained or a natural finish is used, the choice of a wood having artistic graining is desirable. Where clapboards or sidings are used, there is room for a wide and artistic variation in the method of laying the shingles or sidings to gain good quality of texture.

Brick-and-stone, or brick and stone used in combination, are familiar as wall materials and for ages endless ingenuity has been poured out in creating a wide variety of effects with their use. In these materials the designer has an endless wealth of ideas to draw upon for a new home. In the case of brickwork, the color and texture of the brick requires most careful selection; but even this is not enough if the brickwork is not laid in the wall with the most appropriate one of the several bonds. In brick bonds the color, width and character of the mortar joint is as important an element as any other. Often great success is obtained by enlivening the effect of the solid brick surfaces by using details, panels or inserts of another material—cut stone, fieldstone, slate, tile, stucco, wood, etc. But care should be taken not to exaggerate the resulting contrasts.

Stone masonry has an endless range of character—from the rough, rustic masonry such as any farmer-craftsman might build, up to the smoothly finished, mechanically squared ashlar of the palatial mansion. In stone masonry, variety, color, texture, type of jointing, and size of the stones and of the stone courses are the chief considerations. Stone, too, like brick, may be used as the main material in the walls; relieved by details of other materials, such as brick, wood, slate, tile, stucco.

Stucco is one of the few exterior materials that is not structural. It is properly a coating, applied to the outside surface of a structural wall, which is built of terra cotta blocks; or else the stucco is applied to a surface of metal lath that is attached to a stud frame. With skillful handling, stucco can yield great richness of artistic effects, through the texturing and coloring of its surfaces, provided, however, that such effects be not overdone, as is too often the case. Stucco is valuable in furnishing light, colorful surfaces in effective contrast to sky, foliage, and to the roofing materials used.

Of roofing materials there are various effects in shingles, slate, tile, asbestos shingles. Shingles give a harmonious, soft effect that is suitable in many instances. The same is true of slate—with the observation that certain slates are very colorful. Slate, of course, may be employed in cases where the fire regulations do not permit shingle roofing. In the last twenty years tile roofing has had an increasing vogue. Whether it be the rich, highly-keyed effects of the roofs of Spanish type on stucco houses, or the softer flatter tiles—called "shingle tiles"—that are suitable for harmonious combination with brick and stone houses of English or French origin—tile is now one of our most valued and most artistic roofing materials. And, like the other roofing materials—its successful use depends on securing the most artistic coloring, texture and variety of surface, in combination with the other materials selected. Of still more recent origin are the synthetic roofings mentioned, which are receiving increasing attention from discriminating architects. In many cases these too are applied in small pieces, with effects not unlike those of slate or shingle. They have also a pleasing range of color and texture.

The metals are used in countless details—usually small ones—in a country house, where they play a most important function artistically as well as practically. The leaders, gutters, the casement windows with their fine hardware, the shutter hardware, the ornamental metalwork of grille, balcony, railing, weathervane, to mention but a few—these when made of brass, copper or wrought iron or lead or zinc, as the case may be, add just those little touches that tune up and complete the design as a whole.

Lastly, among exterior materials, the floorings of loggia, porch, terrace, and steps should not be overlooked. They, too, are essential to the design. They must be proof against the security of wear and weather outdoors, and they come in a variety of materials. The resources of marble, slate, stone of many kinds, and tile, may be freely drawn upon for the effect desired.

Something should be said about the all-important consideration of durability involved in the choice of building materials for the exterior of the home. To cover this essential side would be to repeat all that was said in the first article of this series on the complex subject of structure and structural materials. Exterior materials, therefore, should be sound and permanent in themselves, in their construction and in their solid attachment to each other and to the other materials of interior structure and finish, wherever they impinge against these. In addition they must be weather proof. Then, as noted here, these exterior materials should be esthetically combined in the most effective way, not only in the individual house, but also in the group effect of the neighborhood or street in order to achieve best results.

This Louis XVI desk might well hold the secrets of an Empire or one's house in town, and do both with distinction. The old world elegance of this exquisitely wrought example will interest both Decorator and client.

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UNITED HOTELS

Broadway To Date

(Continued from page 90)

cut as Charlie Chaplin or Charles Butterworth (who, alas!, has been seduced into the talkies).

In "The Third Little Show" she does an immense amount of this intellectual clowning in various sketches, in one of which she has fun with that intolerable and insufferable snob, the professional late-comer in the theatre.

Ernest Truex, a fine actor, is also in this show. But Mr. Truex belongs on the legitimate stage. Queen Beatrice is the whole boss of this show.

THE NEW "ROAD."

There is a brand-new theatrical circuit in the country, and as this number of *Arts and Decoration* appears it is in full blast.

It is the summer stock theatre. Broadway has moved into these theatres in the mountains and by the seashore, and there promise further developments next season in the production of first-class dramas in these summer resorts.

There is the Newport Casino, for instance, which is now in its fifth season. This building has been restored from the one that Stanford White designed for James Gordon Bennett more than fifty years ago. It is a study in cream-colored basket work with gold leaf, jade green arches and crystal chandeliers and drops. It was in this Casino that Oscar Wilde lectured on his visit to this country fifty years ago.

The Casino is putting on this summer show "The Dover Road," "The Pigeon," "Mary Rose," "The Firebrand," "Pygmalion" and "The Mollusc." Here are ambition and quality.

Then there is the Lakewood Theatre, out near Skowhegan, Maine, made famous by the grand acting of Don Marquis in his own drama, "The Old Soak." This is really the dean of the summer stock companies, having thirty seasons to its credit. It runs from early June to mid-September. This summer Owen Davis' new play, "Just to Remind You," had its première there, with Paul Kelly and Sylvia Field in the cast. Other plays by these veterans are "Zoom," "Craig's Wife" (one of George Kelly's best), "So This Is London!" and "Tea for Three."

The Berkshire Playhouse, at Stockbridge, Mass., is in its fourth subscription season. Some new plays—"The Monkey," "The Idiot"—are being done there. The latter—"The Idiot"—is an adaptation by José Reuben of the famous Dostoievsky novel. I hope we see it on Broadway this winter. This house also was designed by Stanford White.

But the list is growing and is interminable. The hunger for the speaking drama is insatiable. For nothing yet has been discovered to replace real human beings.

"A MODERN VIRGIN."

When Elmer Harris's story of the modern young girl who wouldn't be kissed and so forth until she got good and ready hit the town it made a smashing hit. It's the sort of thing that a certain kind of sophisticated mind eats up.

It is delightfully and trillingly immoral (as we used to say in the days of "Hearts of Oak"). There is a young girl, a kind of tomboy, who has the happy little thought of picking names out of the 'phone book (males, of course) and making dates, with the complications which might ensue.

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NOTICE TO OUR CANADIAN FRIENDS

THE DUTY just imposed upon magazines by Canada requires us to revise our prices.

Beginning with the issue of October, 1931, Arts & Decoration will be 55c per copy at the newsstands and stores.

No subscriptions will be accepted hereafter except at these prices: One year (12 issues) $7.00; two years (24 issues) $12.00. (By subscribing for two years in advance, therefore, you will obtain the old single copy price.)

NOTE: All subscriptions now of record will be fulfilled to their present expirations without additional charge. This means a considerable loss to us in the aggregate, but we value our Canadian subscribers highly and do not wish them to be penalized by this new duty after they placed their orders with us in good faith.

September Business in the Garden

(Continued from page 68)



If tulip bulbs were saved last Spring, they may be planted as soon as the ground is ready. The earlier tulips are planted, the earlier and more evenly they will come up in the Spring

NEXT YEAR'S PERENNIALS

Early September is not too late to sow pansy seed, but no time must be lost. Seedlings should be transferred to frames quickly and grown as rapidly as possible in order to make large plants before growth is checked by winter. Such plants should be kept in the frames until Spring. On the other hand, pansy plants raised from an August sowing may be set in their permanent quarters, or in a nursery bed in September, and they will quickly dig themselves in and come through the winter with smiling faces under the slightest wisp of protection.

Young canterbury bells and foxgloves should be treated the same way as pansies, except that no good whole clump if it does not look strong and healthy. Do not set new peony plants in the same place where the old ones grew, unless the soil is entirely renewed two feet deep. Make a real effort this month to enlarge the peony collection. A garden ten years old in which new peonies have not been planted every year is well behind the procession, and is missing some of the finest things in the flower world. Hitherto very expensive varieties have been drastically lowered in price in the past few years, and such marvellous peonies as Ama-no-sode, Fusyama, Solange, Souv. de Louis Bigot, Kelway's Glorious, Le Cygne, Walter Faxon, Phoebe Cary, Rose Shaylor, Mrs. Edward Harding,



Special pains should be taken to plant tulips at least six inches deep. This is not only beneficial but it gives the gardener a chance to play a sort of conjurer's trick, by filling the bed with chrysanthemums on top of the tulips

has ever come of a September sowing. They must be started early and put into frames or their permanent quarters early this month.

PLANTING PEONIES

Now is the time to plant peonies. Take up old plants which seem to be deteriorating and divide them carefully, selecting strong, forked pieces of root with three to five healthy buds on them for replanting. Throw away all spindly, decayed, or woody parts of such plants and discard the Cornelia Shaylor, Philippe Rivoire, and many others can be bought without wrecking a modest bank account.

Prepare the soil deeply and well for peonies. They are permanent plants and do much better if the food is put down deeply so that their long, fleshy roots may luxuriate in their old age. Surface feeding is likely to be sketchy, and to induce shallow, impermanent rooting habits, and consequent suffering in times of drought. Bonemeal is good for mature peonies.



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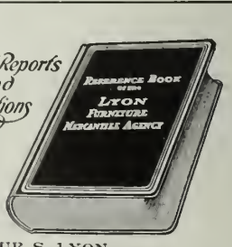
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Stucco House in California

From a Painting by Willard H. Bond, Jr.

★

OCTOBER, 1931

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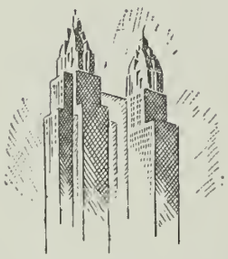


You are cordially invited to our Madison Avenue showrooms. Purchases may be made through your decorator or dealer.

IN planning the new and finer Waldorf-Astoria, which has just opened its doors, the management decided to include in the twin towers, with their glorious prospect, suites done in the exquisite manner of the French 18th century. ⚜ The possibilities of both Europe and America were investigated carefully by the representatives of The Waldorf-Astoria, with the desire to have utter purity of style, artistic merit and durability from the standpoint of construction. ⚜ It was realized, further, that to retain its true character, French furniture must be *made in France.* ⚜ Hence after exhaustive study Jacques Bodart was chosen as truly able to adapt a highly individualized artistry to present-day American living conditions. ⚜ Its Jacques Bodart furnishings accordingly enable The Waldorf-Astoria to offer in these suites the charming atmosphere of the home of the connoisseur. ⚜ ⚜ ⚜ ⚜

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This is a camera study of a living room in one of the tower suites, with furniture in the French 18th century manner by Jacques Bodart, Inc. The carpet, in a specially-woven toast color, is Mohawk Chenille.

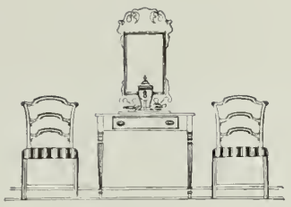
The WALDORF-ASTORIA

opens its doors . . . Here, amid a luxury of appointments and a mellowing tradition, living is transformed from a practical business into a fine and an immensely satisfying art. • An important contributing factor is, of course, the Mohawk Chenille carpetings which are laid in many of the most prominent spaces — notably in the French period suites in the twin towers, in the Park Avenue foyers, dining rooms and lounges.

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The ruddy gleam of copper against oak and walnut—what a warm rich grouping of tones one finds in this modern suite for a bedroom.

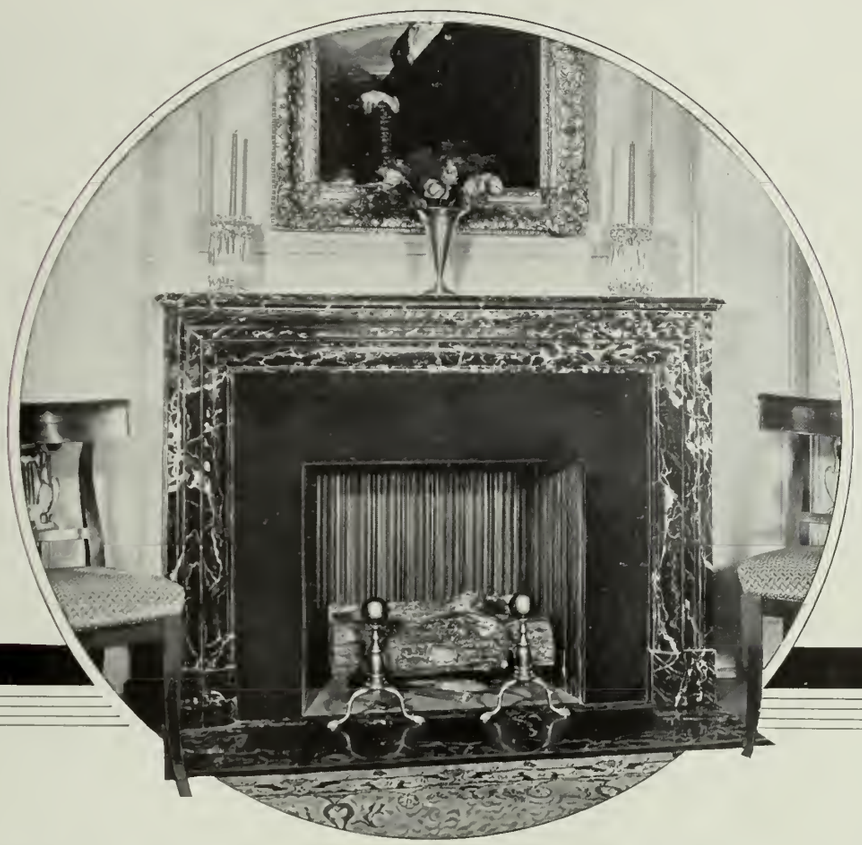
Each piece is shaped and turned in the exquisite clean outlines of modernity . . . each piece is designed with an eye to personal comfort at no sacrifice of beauty. As in all DYNAMIQUE, it is furniture that has grown out of modern living.



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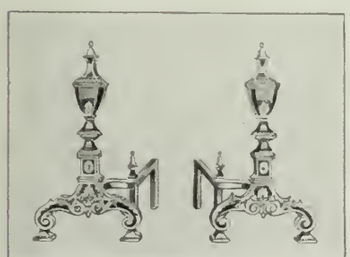
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Jackson Andirons of Adam design, beautifully finished in Antique Gold and Jet $155

IF YOU seek to add charm and distinction to your home Jackson Mantels and Fireplace Fixtures will delight you. They are products of a firm which for more than 100 years has *specialized* in the *importation* and *creation* of appointments for the hearth. The Wm. H. Jackson Company *imports* rare antique Chimney Pieces and authentic reproductions of Period Mantels from England, France and Italy . . . Duplicates many of these models in *Cretan Stone* (a product of exclusive Jackson manufacture) . . . Designs and produces in their own foundries Andirons, Grates and many other Fireplace Fixtures styled in accordance with the various decorative Periods and made from the finest materials. Compare these Mantels and Fireplace Fixtures with those from other sources. You will find that their *quality* and *beauty* is unrivalled! And you could be given no more convincing evidence that Jackson products offer you *sound value* than the growth, standing and reputation of this century-old House. Jackson Mantels, Fireplace Fixtures and other decorative accessories for fine homes may be purchased at the Jackson Galleries or at the well-known establishments listed at the right.

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Augmented by the acquisition of many new models, the Bristol Collection this Fall constitutes the largest and most diversified display in its history. Antiques, authentic reproductions, marble mantels, tapestries, and other decorative accessories are available in wide

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variety and in all periods, priced in accordance with the prevailing trend at the lowest level in a decade. Decorators, dealers, architects and their clients interested in the selection of the finer interior appointments are invited to view this great exhibit.

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A Chaise Longue That's Long on Comfort

It isn't often that so much comfort is built into a piece of furniture as we have with Chaise Longue No. 1407, illustrated above. To gain this superlative ease, down pillows are attached to the back and also to the arms; of course, the loose seat cushion is also filled with down. Decorators and dealers are invited to send for photographs and prices.

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From the Smart Shops and Antique Galleries

By ELIZABETH LOUNSBERY

DECORATIVE, yet useful, are the many things to be found at The Closet Shop which, as its name suggests, also supplies the daintiest of fittings for every kind of closet. The bathroom, as well, is equipped here, with all its essentials. Among these, the new, pastel-colored silk shower curtains, repeating the painted decoration of the walls and toilet bottles, are particularly lovely, especially those in white.

Mrs. Herzog, of this shop, in undertaking the complete furnishing and decoration of a house, has acquired several unusual tables—one in mahogany having a removable center tray, divided into compartments with spaces for flower pots at the extended ends of the table top. Another, kidney shaped, is made to fit over a single bed or couch, for writing or breakfast, and decorated to match the colorings of the room, or with flowers.



Folding glass tea table with wrought iron frame. English china tea set with pink, green and cream colorings complete for two persons. Courtesy The Closet Shop, 780 Mad. Ave., N.Y.C.

An oblong tray, but different from the average smoker's tray, is of burl walnut divided into compartments for matches, cigarettes, cigars, a cigarette case and a space to hold a cocktail glass on a small crystal plate.



Original pondreuse finished in ivory with pink and blue decoration, owned by Marie Leczinska, wife of Louis XVth. Courtesy Elsie de Wolfe, 677 5th Ave., N. Y. C.

FRENCH furniture of the Louis 14th, 15th and 16th periods and intriguing new fabrics of exclusive design are personally selected abroad by Elsie de Wolfe for her interior furnishings here, ordered through her New York showrooms. In these Miss De Wolfe favors "tonalité neutre" or neutral tones, like beige and brown or the variation of a single color, such as white deepening into cream and then to pale yellow. She also freely introduces mirrors into her decorative scheme, as in those painted under the glass, used for panels, as well as complete mirror glass mantels, tables, appliqués and desks.

In curtainings, plain organdies and checked and plaid silks share the popularity of damasks and taffetas, according to their adaptation. In her modern treatment, Miss de Wolfe sponsors zebra toile and a restrained use of silvered and marbleized effects. For country houses generally, however, she prefers effective hand blocked linens or glazed chintz.

Cigarette boxes covered in smooth finish shagreen (shark skin), in harmonizing colored stripes. Courtesy C. W. Davenport, 366 5th Ave., N. Y. C.



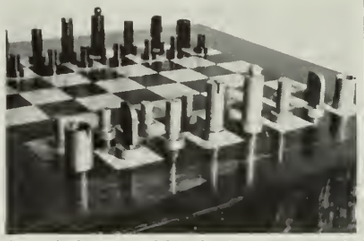
SHAGREEN, a leather resembling parchment but with a granular effect, and used as a decorative covering for small objects, such as jewel boxes, by the ancient Egyptians and Chinese, was originally made from the skins of horses and asses into which seeds

DECORATIONS OF DISTINCTION

had been pressed or trodden.

After many attempts to copy shagreen of ancient times, none too successfully, modern shagreen has at last been made possible through the efforts and supervision of Mrs. C. W. Davenport, by using the skins of sharks caught in the China Seas that have peculiarly developed scales. These almost naturally give the coveted granular effect and by a method perfected by skilled leather craftsmen in Vienna are dyed in rich colors, but with a mellow beauty suggesting age. They have also created a new, smooth shagreen, although the granular pattern still remains.

Mrs. Davenport's collection of shagreen covered articles include cigarette lighters, boxes and cases; humidors, match boxes, clock cases, bookends, pads, etc., reasonably priced.



Set of ebony and birch chess men with all characters executed in a simplified and direct manner. Courtesy S. P. R. Galleries, 40 E. 49th St., N. Y. C.

executed with the same technique and feeling of movement, as though done with a brush.

German glass in attractive beaker shapes and tall vases for flowers, deeply etched in modern feather and leaf motifs is outstanding in interest as is the chess set illustrated, a simple direct interpretation of the conventional.

MODERN art, as expressed in ornamental objects, combine in an interesting collection at the S. P. R. Galleries, recently renovated and changed.



Early Tudor library doorway, reproduction, with panels of hand carved oak concealing book shelves. Courtesy Charles Koster, Inc., 507 5th Ave., N. Y. C.

Among their latest importations, a tea set made of unbreakable wood pulp and having the rich, deep red of lacquer as well as its texture, is notable, also the work of Marian Stoll, in her wool pictures, more appropriately described as "paintings in wool", as they are

WOOD paneling of special design in period treatment for the home or place of business, of the finest workmanship, is executed by Charles Koster, Inc., to special order.

In their work the choice of design ranges from the Jacobean and Georgian to the Early American interior and in oak, walnut, or Norwegian knotty pine, as desired. Private bars are also featured, either as a complete unit, that may be placed anywhere in a room or, if preferred, built into an alcove or closet with the customary mahogany counter, brass rail and accompanying cupboards, and shelves for glasses and bottles.

Copy of original Franklin stove of about 1820. Brass knobs, roselles and Colonial andirons. Courtesy Edwin Jackson, Inc., 175 E. 60th St., N. Y. C.



FIREPLACE equipment, complete in all its features, from the mantel itself, to hob grates, andirons, firetools and log holders is to be found in Edwin Jackson's new showrooms, in originals and reproductions at reasonable prices.

Among the mantels displayed, one in black marbleized wood, of small size, with simple, applied characteristic ornament in ivory, intended for a Directoire room, is

MANTELS, FIREPLACE EQUIPMENT

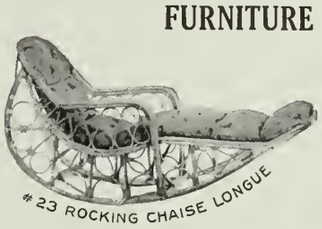
A collection of antique and authentic reproductions, of mantels and fireplace fittings may be seen in our showroom. We also have mantels of modern design. We will be pleased to consult with you, your architect or interior decorator.



A mantel of Empire derivation marbleized black and white. This mantel harmonizes with Biedermeier, Empire and modern furniture . . . Price $75. The gold and black andirons (sold separately) are good examples of this period.

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ROOKWOOD POTTERY
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DECORATIONS OF DISTINCTION

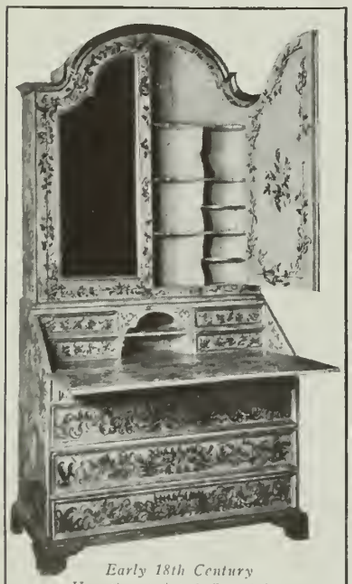
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Venetian painted Secretaire

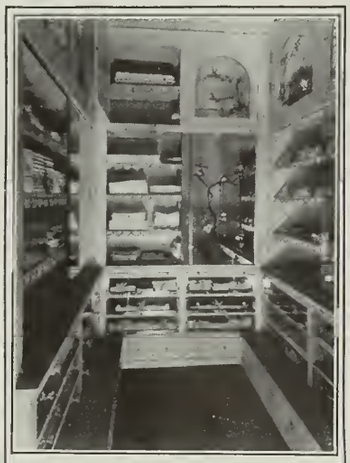
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Panels & Decorative Paintings and Fabrics.

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Cooperation with Architects and Decorators

The CLOSET Shop
MRS. GEORGE HERZOG
780 MADISON AVENUE, NEW YORK
RHINELANDER 4-3440

A beautiful old early English Mantel with exquisite carving.



One of many chimney pieces in our large collection of period mantels in different colors of marble.

Ye Olde Mantel Shoppe

(SOUTHARD CO.)

251-253 East 33rd Street New York City



Modern table decoration of black, marbleized wooden blocks ornamented with white porcelain birds, by Maurice Dufrène. Courtesy Rena Rosenthal, 520 Mad. Ave., N.Y.C.

particularly appealing. With this is a pair of black and gold Empire andirons, recently imported. Franklin stoves also form an important part of the stock, here. Many of these are early examples, others, copies of originals, such as the one illustrated. As a means of heating they are not only attractive to look at but can be connected wherever there is a good chimney, with or without a mantel, to give the effect of an open fire in a real hearth.

THE modern note in decorative art is exploited exclusively in the various accessories imported by Rena Rosenthal, in which simple, geometrical form notably prevails, this season. Particularly is this true of the metal work, which heretofore was somewhat grotesque in subject, likewise the pottery and glass, brought from abroad.

As the latest acquisition in ceramics, the black and white vases and bowls, or even plain black, show a distinctly African influence. This combines well with the furniture finished in black, mounted with nickel or chromium. Mrs. Rosenthal has also become the American representative of the Vienna Augarten Porcelain Manufactory, celebrated for its horse subjects, such as those of the famous Spanish riding school, also dog ornaments and tea sets, of extreme delicacy and distinctive shapes.

LIGHTING fixtures, both overhead and side lights, sold at retail or wholesale, offer a comprehensive selection at G. E. Walter, Inc., in exclusive designs of appropriate period types.

Floor lamps, in models much sought by the decorators, are also available together with side brackets especially designed to order such as those intended for a Biedermeier, English Regency, Georgian or Directoire setting. The side fixtures, for a paneled room mounted with elaborate wood carvings, are unusually fine.

Duretta work, a patented fireproof composition used for making imitation woodwork, such as beams, columns, mantels, panels, etc., is another active phase of their manufacture as is imitation stone for mantels and general inside trim carried out in period design.

LINENS for the table and varied household use at Mosse's show



Pewter finish reflector fixture with brass and etched globes with double hand wrought iron bracket of English design. Courtesy G. E. Walter, Inc., 425 E. 53rd St., N. Y. C.

many recently acquired novelties, at this time, such as the amusing animal cocktail napkins on this page, in handkerchief linen, in assorted colors embroidered with lions, tigers, elephants and other wild animals. The green and yellow cambric linen plain bordered guest towels, embroidered with flowering cactus, are equally attractive and unusual, also the pastel colored finger tip towels, fringed in a serated pattern. Bath towels, likewise, stress plain colors, this season with subdued borders.

One of the newer breakfast tray sets is of fine, natural Italian linen with a vari-colored fringed edge, showing a basket of flowers, bird or peasant motif in cross stitch. This is most inexpensive. There are also other selections in breakfast sets in which color and gayety prevail in flower motifs.

The general tendency, however, of linens for formal use, is toward extreme simplicity with white once more a popular choice. In fact, a dinner cloth just being shown, in two



Green and yellow linen guest towels with embroidered cactus. Vari-colored handkerchief linen cocktail napkins showing wild animals. From Mosse, 750 5th Ave., N.Y.C.

DECORATIONS OF DISTINCTION

toned creamy rayon and linen, is one of the loveliest of the stock of modernistic design.

KITCHEN equipment, hand decorated, including the smallest detail, is to be had at the Kitchenette Art Shop, in any preferred color. How much this has done toward relieving the monotony of so prosaic an occupation is attested by the popularity with which these charming hand painted kitchen articles for every use have been received.

Among the newer appointments should be mentioned the cruet set of twelve glass containers for spices, fitting into a long, narrow, painted metal frame. This may be conveniently placed at the back of the kitchen cabinet or dresser, to be near at hand for ready use. The vegetable bin with two shelves behind two perforated doors, and covered top compartment, is another convenience.



Painted blue bed tray with pink roses; child's waste basket in blue and white and night set with pink hollyhocks. Other flower motifs may be ordered. Courtesy The Kitchenette Art Shop, 425 Mad. Ave., N. Y. C.



Green and gold hand woven Italian brocatelle, of XVIIth century design. Width 44". Courtesy Seeley, Scalamandre Co., Inc., 660 Mad. Ave., N. Y. C.

Curtains of various kinds suitable for the kitchen are also made here, some in figured dimity edged with colored rick rack, others trimmed with narrow lace or made of colored materials. Aprons and distinctive towels are likewise provided.

The entire decoration of the bathroom, as well, is undertaken by this shop including the painting of the walls, shelves, furniture, hampers and toilet bottles. The shower curtains in pastel shades made of a chemically treated plain or moire silk, with embroidered monograms, are unusually smart. As a painted bedroom fixture, the decorated electric light with two outlets—one for a bulb, the other for a hot water bag or curling iron, to be clamped on the bed, is a distinct innovation. This is only one of many bedroom accessories.

UPHOLSTERY and curtain fabrics woven on hand looms in Italy for Seeley, Scalamandre Co., Inc., are available here through the decorators, in silk damasks, velvets, brocades and brocatelles, in famous period designs.

So carefully are these fabrics made that each individual pattern is reserved for the succeeding generations of the family who have woven that design continuously for years, in order that the finished product may show the same even handling, throughout. Only the finest dyes are used and silk from selected Italian silkworms. The brocatelle, illustrated, is indicative of the beauty obtained by this process of weaving on hand looms.

FURNITURE in which the English periods are featured is manufactured by the Bristol Co., for the decorators and high class departments in stores where furniture is sold.

Here, also, is to be found the originals from which many of the reproductions have been copied, especially in the smaller pieces, such as hanging shelves, Canterburys, drum and book tables and occasional mahogany tables with galleries. Chairs copied from the original Chippendale pieces, that accompany three and four part pedestal dining tables, are to be had in sets of eight and more, as well as the antique. With them old Chippendale and Queen Anne mirrors vie in interest, with the perfection of their original beauty, and carved pine consoles, of the Georgian period.

As a new interpretation of painted bedroom furniture, complete sets combined and inlaid with satinwood are shown in Louis XVth and Adam designs—some with marble top dressers, others with satinwood. Overstuffed furniture comprises another important part of this comprehensive stock.

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Reproduction of XVIIIth century mahogany wig stand with two drawers and porcelain ivy bowl fitting into wig rack. Courtesy Bristol & Co., Inc., 319 E. 62nd St., N. Y. C.

represent the activities of Ruth Woodruff, in her more recent work.

As a notable example of her tap rooms, Mrs. Woodruff, in a country house of one of her clients, reclaimed a part of the basement laundry as a setting. Here she introduced rough plaster walls and a stone floor really made of plaster, yet set in random, irregular blocks toned brown, black, green and red, to simulate stone.

The hangings consisted of striped rep in the colors of the floor, and a false fireplace was provided with electric logs to suggest a crackling fire. Beside this were placed deep seated green leather armchairs and two half circle console tables, along the wall, that could be converted into a card table of ample size. At one end, an oak bar was built to correspond with the woodwork and furniture. The lighting fixtures were of wrought iron.

In another tap room, installed in a private apartment of the new Waldorf, Mrs. Woodruff has used pine paneling above which overlapping bottle labels form the wall decoration on either side of a completely appointed bar. This can be conveniently reversed, at any time, and the paneling used for the wall finish of a small library.



Wrought iron andirons of old English design and firetools with brass finials. Courtesy Todhunter, Inc., 119 E. 57th St., N.Y.C.

EVERYTHING for the fireplace in finely wrought ironwork from the forges of skilled smiths of the past, as well as reproductions, are offered at Todhunter's.

Nor does this limit the scope of their display for here, too, are to be found unusual metal letter boxes, house numbers and knockers, curtain poles, bell brackets, foot scrapers, lanterns and lighting fixtures, chimney irons and door porters added to which are many fine reproductions of XVIIth century sundials with their markings and mottoes. Hardware, reproducing period design, and weather vanes and grills are also to be had.

The hand-wrought period hardware that has been so graphically described as "staunch and as full of character as a Pilgrim Father, with a similiar austerity which time has made picturesque," tends not only to enhance the interest but the value of a house.



Italian Louis XVIth marble top commode; old Chelsea group and antique Dutch silver, glass lined flower pot holders. Regence gilt mirror. Courtesy Ruth Woodruff, 870 Madison Ave., N. Y. C.

All pieces in the making are put through a process to render them rust-resisting and black finished and are supplied with the necessary hammered head screws. They are not only designed for the Early American house but for the Early English, with the same character of workmanship and texture.

Mantels, both originals and reproductions, are likewise available here, of the finest period types. One, in mellow white Carrara marble, is the work of John Flaxman, the famous modeller of the late 18th Century.

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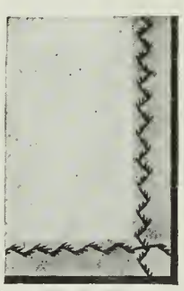
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Sixteenth of a Series of Articles Entitled, "The Country House as the American Architect Sees It"

THIS series could not be complete unless it contained an interview with Mr. Charles A. Platt, the dean of country house architecture in the United States. As the designer of large estates in the formal style, for over forty years Mr. Platt has profoundly influenced the course of our domestic architecture.

Mr. Platt's country houses have splendid breadth and scale, a simplicity and a vigor of execution that is rarely found in modern renderings in the spirit of the Eighteenth Century. In designing a country home, Mr. Platt carries his original conception into every detail of house, gardens and of furniture and decorations, with a perfection, and with a sure sense of harmony that has long been the despair of his profession. It is not surprising, therefore, that "The Monograph of the Work of Charles A. Platt," published in 1913, holds an indispensable place in the library of every country house architect.

The monograph contains an illuminating introduction, written by the well-known critic, Royal Cortissoz. He himself was an active worker in that pioneer period of modern American architecture of the eighties and nineties; one of that stalwart group of architects, painters and sculptors—like McKim, Chase and St. Gaudens. Mr. Cortissoz refers justly to that period as the 'eclectic' period; and he points out that his contemporaries viewed eclecticism as an impulse toward "freedom of choice", and as an opportunity to "range and to experiment". He speaks frequently of Mr. Platt's individuality, saying that he changed the emphasis on "tradition to that of personality." . . . "He has found his own path only to arrive where he speaks much the same language as others have spoken in a noble past" . . . "his originality, his essential independence remain untinged"—a just observation.

Finally, Mr. Cortissoz mentions the striking change in customs that Mr. Platt and his contemporaries introduced into the development of homes. In the eighties and nineties "mansions of the wealthy were built in colonies like Newport." Almost suddenly "the permanent country house came into fashion, with terraces, pools, parks and all manner of gardening schemes." In other words, the new country mansions of New England, the East and South, splendid as they were, were nevertheless more like homes than palaces.



Typical of the art of Charles A. Platt is this charming sculptured fountain of marble, closely related to the garden terrace of the house, and on a lower terrace, from which one descends to the formal garden below. Characteristic also are the fine details of garden architecture and planting

One may guess that it was with more than usual anticipation that I met Mr. Platt in his office one November afternoon. He welcomed me graciously and entered directly into the interview.

"I have no suggestion to make to you," I said. "Anything you say on the complexities of country house design will be pertinent."

"The essential truth in country house architecture," said Mr. Platt, "is that house and gardens together form one single design. They cannot be separated. They must be taken as a whole. That principle has been impressed upon me from the first, mainly, I suppose through my beginning professional work as a landscape painter not as an architect."

"Your early training must have given you a most valuable view of country house architecture. It doubtless made you see the country estate as a picture—a series of pictures?" I hazarded.

"Yes. But I became interested in gardens before I took up the design of houses," Mr. Platt replied. "I undertook to design gardens. In fact I even wrote a book on gardens—"

"I remember that book," I said. " 'Italian Gardens', was it not?"

"Yes, published back in the nineties—1894. When one writes a book one is thought to be an authority on the subject. But I afterwards found that I knew little about gardens then. In designing gardens I was frequently struck with the fact that the houses that the gardens were designed for, were often most unsuited to their setting. They usually seemed to be set down squarely on the site with little sense of their possible harmony to the topography, the landscape and the gardens. The architects paid little attention to that site other than the views. I had built a house for myself at Cornish, and from that beginning I took up, more and more, the de-





Left—In this garden view is an unusual combination of Renaissance details with a freedom that recalls Elizabethan architecture. Brick, limestone details, roof slate and rough stone flagging, together, form an artistic combination

Above—The entrance front of this stuccoed home in Westchester County, shows the finely conceived adjustments of house to site. The Georgian elements are well suited to this varied but flat bit of American landscape

Below—Stucco walls, wood trim and tile roof of this country home at Youngstown, Ohio, form a simple, charming picture of house and garden, so intimately related that the two appear as one—a principle of Mr. Platt's design



sign of houses. I tell you this story of how I became an architect in order to illustrate the point that house, interiors, the gardens, the estate—all are one single design and should be designed as such.

"My theory of the approach to a problem in country house architecture is that with the idea of making the house fit the grounds and its surroundings; of making the plan perfect as to convenience; and of investing the design with the maximum of beauty—the problem should be solved as simply as possible."

"If people only keep first principles in mind. But I suppose they often lose themselves in details," I remarked.



Below—In the very highest standards that Mr. Platt has set for the design of the American country home, the harmony between furniture and background is as important as the appropriate combining of house and garden

Above—This room is a characteristic Platt interior—monumental in its simplicity, bold in design, with the finest proportions. Walnut paneling, with fluted pilasters, parquet floors, marble mantelpiece combine in harmony

Right — Two-storied living room in a New York apartment is reminiscent of Italy. Color is noteworthy in the heavy decorated beams of the ceiling, the antique mantel, the tapestry and richly toned leather-covered furniture





"An artist should not consciously attempt to do something original," said Mr. Platt. "He uses all the knowledge that he has been able to obtain through education and observation and practice. If he applies all this knowledge in solving his problem the individual elements of the problem itself will help to make the result original. His own individuality will do the rest.

"Country house architecture is not at all a superficial process. A wide variety of elements enters into the design—in the plan, in the elaboration of the plan in house, grounds, gardens and in the interiors. Doubtless the architects who have preceded me in

(Continued on page 78)



Old Salt-Cellars and Ancient Superstitions

Touching upon Ancient Folk-lore Connected with Salt and the Social Significances of the Salt-Cellar

By EDWARD WENHAM

TO find the origin of a superstition (for each one has a logical explanation) invariably results in no little, perhaps shamefaced, amusement at the previous superstitious fear. An incident serving to illustrate this occurred at a small dinner party which this writer attended. Possibly, you will recall that the second Friday both of February and of March of this year fell on the thirteenth of each month and the party mentioned was on March the thirteenth. That in itself was a fearsome combination, but when one of the guests spilled some salt, a perceptible gloom seemed to fall upon some of the others. Almost immediately, the conversation turned upon superstitions, and the general belief in the omen seemed so sincere that we took the opportunity to explain why the spilling of salt is supposed to be unlucky.



One early incident more often associated with the origin of the fear is the upsetting of the salt-cellar by Judas Iscariot, which Da Vinci shows in his picture of the "Last Supper." Actually, however, it dates much farther back to the time when the ancient Romans indulged in human sacrifice; the victims being taken to the sacrificial altar with salt on their heads and it was looked upon as a sign of impending disaster (to the onlookers) if any of the salt should happen to fall to the ground.

Relics of this remain in the more outlying parts of Europe today, for salt thrown upon the fire is believed to make

Above—Table most beautifully laid with early English silver, showing Georgian circular salt-cellars on three feet, with pear-shaped pepper casters. Courtesy Belmont Galleries

Right—Elaborate silver standing salt, decorated with splendidly modeled figures and crucifix, made by a 16th Century German silversmith. Courtesy Christie, Manson & Wood

Below—Each of these salt-cellars is one of a set of four. The circular bowls are early Georgian, the boat shape from George III's time, the fourth is a trencher. All of these salt-cellars are from James Robinson





Above—A Swedish salt-cellar with delicately wrought handles in the style of the Empire. There is a medallion decoration and beaded edge. Courtesy Cartier

Right—Modern dinner table with circular well type of salt-cellars evolved from the trencher salt and placed "At every end of ye table." Courtesy Rogers, Lunt & Bowlen

Below—The Ashburnham salt, of which a reproduction was recently made for use as a table decoration for a very fine American home. Courtesy of Crichton's

Bottom—Typically Irish work is shown in the pierced sides of these attractive little basket-like salt-cellars raised on claw and ball feet. Courtesy J. E. Caldwell & Co.





the dwellers within the house safe from the machinations of witches; and in England the country folk will throw salt on the fire and tell their children that the blue flame it causes is made by the good fairies. It would be possible to name other quaint beliefs founded upon the ancient importance of this now common commodity, but we will deal with that other interesting aspect which concerns the social usages based upon the great standing-salts.

Several types of these, dating at various periods from four hundred years ago, are illustrated with this article and in explaining their original purpose it will be possible to show that no few of our modern customs are founded upon the traditions connected with these pieces of ceremonial silver. Firstly, it must be remembered that salt itself was far from plentiful in quite early times, the only source of supply being from evaporated sea-water. Further, the "eating of salt and the breaking of bread" signified brotherhood, a ritual that survives to the present day among certain people of different nations of the Near and Far East. This same tradition is expressed in the Occident by the

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Paneled Rooms by Modern Craftsmen

Early English Oak Rooms Have Long Been Popular in America and the Modern Cabinetmen Now Reproduce Paneled Interiors of Jacobean and Later Periods in Oak or Walnut

By HENRY BRANSCOMBE



A handsome Georgian living room paneled in pine, Georgian green. The moulding is picked out in gold. Furniture 18th Century English. Courtesy Harry Meyers

IN the same way that music gratifies our aural sensibilities by the color-tones of its harmonious cadences, so do we derive a mental exhilaration from the association and blending of appropriate colors. In the consideration of visual color, however, there is often a tendency to confuse this with color tones which has more than once resulted in unpleasing effects in decoration, because the ultimate beauty of any room depends entirely upon the knowledge of the sphere of one as distinct from the other.

Many a fine interior, attractive enough at a cursory glance, evinces a certain harshness when the various details have become familiar. It is probable that the exact reason for this is not immediately perceptible, but an inherent sense of harmony tells us that a jarring note is present and causing a discord in the otherwise symphonic picture. Nor until after close analysis and scrutiny is it always possible to discover and replace that often very minor defect, and in that way insure a perfect rhythm to a room.

Broadly speaking, from the point of view of decoration, tones represent the background of the colors. Obviously then, the tones must be more sombre yet at the same time constitute modulations of a similar shade. In this way the tones of the background cause the colors of the fabrics, ornaments and like individual objects to appear as a sequence of agreeable reliefs or, to continue the

Above—This room is in the style of the English late Georgian Period, the fireplace showing the influence of the Neo-classic designs originated by Robert Adam. Courtesy Hampton Shops



Above—The paneled walls of this attractive room are painted pale blue green; pilasters, cornice and fireplace are Georgian carved pine. New York Galleries, Inc.



Above—Modern paneling by American craftsmen with carved details on chimney-piece in style of Grimling Gibbons, Georgian inset cupboard. Courtesy Hayden Company



A room in the apartment of Mrs. Paul G. Brown in the Park Lane. The paneling is in the Regence style, as is the fireplace. The desk and the piano are beautiful reproductions of Louis XV pieces while the chairs and sofa are Louis XVI. Courtesy Orsenigo Company. The room, including the gorgeous painted window, was decorated by Josephine Ballard



This room has the small square panels of the Jacobean Period and illustrates the attractiveness of crewel curtains with oak, the rich colors bringing brown wood tones. Courtesy Barton, Price & Willson



The paneling of this interior follows the linen-fold design of the late Gothic Period, the depressed arch of the doorway is similar to fireplace designs of that time. Courtesy Kensington Furniture Co.



The living room in the Reynolds' residence at Bartlesville, Oklahoma, has a background of walnut paneling giving a very rich effect. Courtesy American Walnut Manufacturers' Association

musical analogy, most harmonious cadences.

Our modern acceptance of this important truth is especially patent in the reappearance of wood paneling for the treatment of walls. Not that paneling was first adopted for its decorative possibilities; rather it was a means of alleviating the cold severity of the bare stone rooms of ancient castles. But whether a mediaeval stronghold or a modern American home it imparts a distinctive charm, the while it confers an old-time romance and a decided sense of happy seclusion from the hurrying world without. Further, in our selection of architectural interior woodwork, we moderns have the advantage of all those various styles which appeared at different times in past ages. This advantage we owe to that group of craftsmen who have sought and found their inspiration from the numerous rooms that have survived in old English homes and of which so many have been brought to America.

Additionally, while the original English paneling was invariably of oak the revival of walnut has had an important effect upon interior woodwork of the present century. With the result that numerous paneled rooms have been reproduced from the early oak models in the more valuable walnut, which will be touched upon more fully in later paragraphs. Meanwhile, it is interesting to mention the various types of paneling which mark the different periods and those which are more favored in our time.

One of the first methods of covering walls with wood during the Middle Ages in England and one that was repeated by the early settlers in America was by placing rough-hewn planks vertically from floor to ceiling, the joints being covered by narrower molded boards. Apart from their historic interest, such rooms offer little from a decorative aspect, though several have been found in old New England homes and restored. At the same time, our present interest carries us to only a bare half century later to the linen-fold paneling of Tudor times.

Linen-fold decoration was inspired by the folds of fabric, supposedly those of the chalice veil; and though similar to that known as the parchemin pattern is easily distinguishable, because the latter invariably shows the ends of the rod on which the parchment was wound. Both these have small panels with wide stiles and rails—the stiles are the vertical sections of the panel frames and the rails those which are horizontal. Often only the two upper panels are carved, those below being plain and this or even only one row of carved panels is unquestionably more suitable to smaller rooms, because the plain surfaces do not tend to detract, to the same degree, from the height of an interior.

After the Italian and other foreign artists began to arrive in England, it was not long before the linen-fold and other Gothic woodwork was replaced by the more advanced and ornamental Renaissance designs. The most pronounced of these, but which has little appeal to us, was the so-called "Romayne work". Several early rooms of this style have been installed in American homes and the "Romayne work" can be recognized by the heads of kings, queens, warriors and other public characters carved in profile and placed in medallions. This, as the name implies, was derived from the Roman custom of perpetuating their heroes as part of their interior ornamentation.

Popular as the linen-fold has remained and attractive as it may be, architects are fully alive to the fact that a room must be of more than average dimensions to warrant its use with satisfactory results. Consequently the majority of paneling reproduced today follows either the small plain panels which appeared in England during the Early Stuart or, as it is called, Jacobean Period or one of the several forms

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October Brings the Hunt Dinner

Arranged by ELIZABETH LOUNSBERY



PHOTOGRAPH BY DANA B. MERRILL

Symbols of the Hunt Decorate the Table Setting

The linen damask cloth and napkins, from James McCutcheon's reflect a sunny yellow. An old English group in colored plaster, depicting "Taking on the Hounds," "The Whipper In" and "Calling 'Em On," from W. F. Cooper's is supplemented by small, carved wooden hounds and hunters, from Abercrombie & Fitch, assembled on a mirror plateau covered with dyed moss. The Wedgwood plates with their pink coated riders are from Wm. H. Plummer & Co., as are the cut crystal glasses banded in ruby with monogram shields; glass cigarette holders and the ashtrays showing hunting decoration. As an appropriate silver service Gorham's "Hunt Club" pattern, a popular design, has been used



NOTE: In the foreword of Mr. Carroll's catalogue, written by Herbert B. Tschudy, curator of painting and science at the Brooklyn Museum, the following appreciation appeared:

"To open the door to an understanding of the beauty of the delicate structures which contribute largely to the building of more imposing forms is a noteworthy achievement.

"The same order, the same harmonious disposition of parts, the same wealth of graceful line and glory of color permeate all life.

"After all, a flower is a very big thing. Perhaps we are observed by flowers."

Flower Paintings of Sensuous Beauty

Mr. Leon Carroll has a rare understanding of the mysterious beauty that lurks in the hidden heart of a flower garden. His flowers are decorations. They are also romantic conceptions of garden beauty. Leon Carroll's flower paintings have been shown at the Marie Sterner and the Babcock Galleries



"A RHYTHM IN BLUE"—this extraordinary presentation of a mysterious Autumn crocus is entirely in blue tones. The effect is poetical and, without a sense of exaggeration. Because of its curious slender beauty, Mr. Carroll has dedicated it to Ruth St. Denis

"IN THE NIGHT" is an extraordinary presentation of a group of platy-colus, or balloon flowers. These are painted, as they should be—in the moonlight—and the tones are blue-green, lavender, and moonlight-blue. The effect is one of almost unearthly beauty





"IN PROPULSION"—a study based on closed cyclamen, all done in green and ultra-marine blue. There is an actual sense of the pulsation of life. One feels that Mr. Carroll has an intimacy with the flower world that is not often revealed even to the artist

A STUDY of zinnias done in a large scale which seems to enhance their beauty as well as add a curious mystery to their form. Like all of Mr. Carroll's work, there is a fascinating pattern in his drawing of flowers which does not interfere with their remote and romantic loveliness

The Old China of Chantilly

The Richly Toned Chantilly Ware, with Its Fine Chinese Designs, Still Finds Its Way to the Collector's Cabinet and for Decoration of Antique Furnished Room Where the Owner Is Fortunate Enough to Possess a Piece

By HAROLD DONALDSON EBERLEIN









Center—Chantilly covered jar, with metal mount. Chinese figures in mauve, jade green and reds, grey-blues and pale yellows of several tones



"CHINA-MANIA" was a passion entertained by polite society from the second half of the seventeenth century to the end of the eighteenth. There was a veritable epidemic for the appreciation of fine china and an equally prevalent epidemic for collecting it amongst those who had the means to gratify their tastes. Queen Mary of England was an intelligent connoisseur and an enthusiastic collector of chinaware, and her example had not a little to do with fixing the hold of china-mania upon people of fashion in England. Incidentally, the contrivance of a new item of furniture—the William and Mary china-cabinet—was due to the new hobby of collecting porcelain fostered by the Queen.

But even before Mary came back to England accompanied by her Dutch consort William, there were china-maniacs who pounced upon every bit of Oriental porcelain that came within their reach. We know, for example, that Mistress Nell Gwynne was ever on the alert to go down to the London docks and poke through the cargoes of newly-arrived East Indiamen so that she might have the first pick of anything that pleased her fancy. We can well believe that she carried off many a choice bit of Eastern china as the prize of these piratical forestalling jaunts that her position as a royal mistress enabled her to make; that her example was followed by others, as closely as they could, there is little doubt. In the American Colonies, the taste for fine china was cherished quite as fervently by persons of quality, and only the difficulties of securing it set limits to their ambitions of acquisition.

On the Continent of Europe there was china-mania and, besides, there was a kindred diversion, too expensive to be indulged in by any but kings, princes and the wealthiest nobles. This diversion was the patronage of a porcelain factory. The first firmly-established porcelain factory in France was that of Saint-Cloud, under the shadow of the Château of Saint-Cloud. The Duc d'Orléans, the brother of Louis XIV, who lived at Saint-Cloud when

Upper left—Chantilly flower pot or *cachepot* mounted with ormolu stand and rim. Ground color yellow with lobate panels reserved in white on which are Chinese peony decorations

Upper right—Chantilly china figure of a Chinaman and his shapely covered jars with polychrome decorations. Circa 1740, height 6½ inches, greatest width 7½ inches

Lower left—Chantilly china *cachepot* or flower pot with modeled handles; decorations in rose, blue, yellow, green and mauve. Chantilly china vase with ormolu base and rim

Lower right—Chantilly china chocolate pot with silver mounting; decorations in dark green. Handles are richly decorated with painted ornaments also in dark green

not in attendance at Court, was more or less the patron of the Saint-Cloud china-factory, which began its career in 1696.

The Prince de Condé, Lord of the Château and domain of Chantilly, was an eager connoisseur and collector of fine china and had gathered a considerable quantity of Japanese Imari porcelain. Emulous of what Monsieur, the King's brother, had done before he died, and desirous of the distinction attaching to the patronage of an undertaking that would shed lustre upon his repute for culture and initiative, the Prince de Condé provided funds to finance experiments and establish a china-factory at Chantilly. This was in 1725, although it was not till ten years later, in 1735, that letters-patent were actually granted Ciquaire Cirou, the director, signifying royal approval of the venture and authorising the said Cirou to carry on his work.

In these letters-patent it is set forth that Cirou had tried to make at Chantilly, for the past ten years, porcelain of the same quality as the Japanese; that in so doing he had excelled the Dresden porcelain; and that he intended to sell his wares not only in France but abroad as well. In view of these considerations, the King grants Ciquaire Cirou license to make at Chantilly all kinds of china in imitation of Japanese porcelain, for a period of twenty years.

In the Prince de Condé's collection of Japanese porcelain were some admirable specimens of Kakiyemon decoration. These Kakiyemon pieces seem to have inspired a great deal of the early Chantilly decoration, which was fitting enough since imitation of Japanese porcelain was avowed-

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Top—Chantilly china plate with shaped rim; decorations red and gold. Mark, hunting-horn and B in red. Chantilly china plate with moulded rim; decorations violet with crimson and mulberry. Mark, hunting-horn and F in crimson

Upper center—Chantilly plate, moulded rim; decorations strong blue, rose, mauve, green, yellow. Mark, hunting-horn and L P monogram, blue. Chantilly china plate, corn-flower sprigs. Mark, horn and L P monogram blue

Lower center—One finished, one unfinished Chantilly china plates of a set; decorations, blue diaper-work ground with reserved center and panels bearing polychrome subjects. Unusually thick body. Mark, hunting-horn and R in blue enamel

Below—Chantilly covered gravy boat of lobate shape, with stand; Kakiyemon decorations in reds, grey-blue, jade green, pale yellow and brown. Mark, hunting-horn in on-glaze red

Bottom — Chantilly covered butter dish of lobate shape decorations in under-glaze blue. Mark, horn and A in blue. Chantilly china *cachepot*. Decorations are applied in under-glaze blue





California Home Showing Italian Influence

This Eight Room House Has a Commodious Hall and Many Closets. The Landscape Gardening Is Delightful. Roland Irving Stringham, Architect

By NAOMI SWETT-SOMMERS



THAT a spacious eight-room house with commodious halls, closets, two baths and maids' suite, should also harbor a charming landscape garden within its 50 x 110 boundary, emphasizes the importance as well as the economy of fine architecture.

Extreme simplicity, embracing many artistic and practical features, is expressed in the Mediterranean—or really California style home of Mrs. W. A. DeWitt, in Berkeley, Cal., where the influence is strongly Italian.

Dependent largely upon luxuriant shrubbery and easy terracing of its hilly entrance grounds to "set back" the white washed, hand-finished stucco house from the street, its main entrance and loggia are past a plain wooden gate in a high plastered wall at the side . . . the rear grounds containing an intriguing lily pond and flagged terrace, surrounded by shrubbery.

Built almost at a level, except for the projecting living room above its tunneled-in garage, this house, which is roofed over with hand split shingles, where three-quarter inch butts are exposed ten inches to the weather, occupies a wide plateau above a lot rising steeply from the street.

Of course there are balconies here—a small one above the garage with access from the living room and a large one, in reality a sleeping porch, on the second floor, both with iron hoops welded to their wrought rails to hold the potted geraniums that Californians love so. And yet a third oval shaped balcony designed for no other purpose than to support a huge geranium, which in its terra-cotta jar, may be seen from the long, narrow window on the stair landing.

Top—Original sketch of the home of Mrs. W. A. DeWitt, Berkeley, California, which is built almost at a level, on top of a plateau, except for the projecting living room above its tunneled-in garage, above which a wrought iron railed balcony proves a decorative feature

Left—Photograph of house made from design shown above. Main entrance and loggia are past a plain wooden gate in a high plastered wall at the side, easy terracing and luxuriant shrubbery serving to "set back" the house from the street and give emphasis to its lines



Weather stripped casement windows, open inward throughout the house, this arrangement providing convenient adjustment of both screens and shutters from the inside of the house.

And speaking of shutters—those designed for the DeWitt home reveal exceptional versatility . . . and where protecting full length casements appear in double sets, the upper, slatted blinds moving outwards, while the lower ones, which are interestingly paneled, fold back in accordion style.

To conceal weather marks on its sun dazzled whiteness, the base of this home is painted a warm ultramarine blue . . . one that does not fade or streak, because it has been mixed specially to meet the chemical action of the lime in the plaster. Blue is used again—pure Prussian blue—for the casement sashes—of a pigment that fades pleasantly green, instead of an off purple, as frequently occurs. And the plain, planked entrance door is stained soft, bluish green, then glazed—in quiet keeping with the simple goose neck style bracket lamps, which with plain metal reflectors characterise the exterior lighting.

Its simply designed entrance hall the motivating point for the entire house, two wide, heavy reveal arches open on the left to the dining room, and on the right down three stairs into the living room . . . a square paneled door with etched styles, leading off at the rear to a small, cozy library with corner fireplace.

Of impressive ceiling height with acid stained, exposed beams and roof rafters, with tall casements at front and side,

(*Continued on page 76*)



Top—Artist's sketch of main entrance and loggia, showing close-up of the beautiful balcony that also serves as sleeping porch. The entrance to this patio is through a wooden gate between the house and an adjoining stucco wall which is shown at the right hand side of the drawing

Right—Photograph of the balcony side of the house after it was built. Potted geraniums are used for decoration along the path and a blue wash is used around the base of the house for the purpose of concealing weather stains. The upper part of the house is an ivory white stucco

Some Modern Rooms Done with Great Diversity of Taste



AN alcove in a modern room, including a table with a metal base and a glass top, a black and grey striped chair, upholstered with a cream leather which blends interestingly with the very modern rug in design and color. By Henry Varnum Poor. The lighting of the room is curiously interesting. Behind the panels is an abundance of convenient storage space. Arden Studios, Inc., decorators

A MODERN living room in the New York apartment of Mr. and Mrs. Tracy Falk. The walls are painted a flat white with mouldings of black and silver. The heavily tufted rug is in chenille in beige, grey and blue. The furniture is grey harewood and black lacquer and is upholstered in grey snakeskin and grey and blue Rodier fabrics. The great lounging chairs at the right are covered in black velvet. Evelyn Rosenfeld, decorator

PHOTO BY DRIX DURYEA



Here We Present a Living Room, Sunroom, Dining Room, Bedroom, All Showing the Newer Ideal of Home Making in Furniture, Walls, Rugs and Accessories. By Members of the Decorators' Club of New York



IN a bedroom designed for a modern young girl is the dressing table at the right. The blond wood tones in nicely with the white and gold wallpaper and the book cases are lined with coral. The cushion on the seat is coral also. The curtains are white voile embroidered in yellow and the lamps are figurines of girls in white and gold dresses holding transparent white parasols which make the shades. Hortense Reit was the decorator

IN this modern room the walls, ceiling and woodwork are buttercup yellow, the wood furniture is walnut and burl walnut, the metal furniture is chromium plate and black. Fireside chairs upholstered in moire in russet, green, gold, black and grey. The lamps are grey and amber, rug yellowish brown. The curtains are striped in russet, gold, grey, yellow. The andirons are black. Venetian blinds control the light. Jane White Lonsdale, decorator





THE walls of this modernistic game room are cream and the floor is of brown linoleum with insets of white, outlining the various deck games. The curtains are of cream modernist voile, the pattern embroidered in bright yellow. Upholstery is modern. Thedlow, Inc., decorators

A SMALL private dining room on the fourth floor of the Women's Athletic Club in Chicago. There is a lovely shade of jade green on the walls with painted decorations by Carl Hollem, dado trim and ceiling are silver, furniture black and silver. Miss Gheen, Inc., decorators





BELOW—A guest closet dressing room, the walls of which are covered with a paper of Japanese design on a yellow background. The storage cupboards at the top of the closet are painted yellow and the dressing table is draped in bright flame taffeta with a border of yellow

LEFT—A dressing table draped in taffeta decorated with a painted border to match the window curtains, which are a peach taffeta edged in green. Inside are the blue-green chiffon curtains with a border of lace and the result is an extremely graceful boudoir, with also an air of luxurious comfort





PHOTOGRAPHS BY MATTIE EDWARDS HEWITT

Dressing Tables in Charming Variety

Silks, Plain and Figured, Are Used for these Toilettes, which Are Designed and Draped to be in Harmony with Different Room Decoration

MRS. GEORGE HERZOG, Decorator



ABOVE — The wallpaper of this dressing room has a pale blue-green ground with a rose design. The dressing table is rose taffeta corded with blue-green. The costumer, hangers and basket are all in rose taffeta

LEFT — Dressing table placed against a window. The curtains at the windows and the draperies of the table are in "Springtime" chintz flowers on a green ground and trimmed with a band of peach chintz. Peach dotted net makes the fine inner curtains

Duncan Phyfe Furniture Inspires Modern Craftsmen

By CHARLES STUART



Hinged front desk. One of the many small convenient designs of Duncan Phyfe, suitable for boudoir or living room. Combines well with French 18th Century models. Erskine-Danforth Corporation



This setting illustrates the value of introducing furniture of the Phyfe style into a decorative scheme, both the sofa and the lyre-end table following his fine designs. Courtesy Shaw Furniture Company

SOMETIMES, when our steps lead us into certain modern American furniture factories, the thought occurs that were the workmen clothed in the dress of a century or more ago, it would be possible to see a cabinet-maker's shop as it was in the 18th and early 19th Centuries. For assuredly the various sections of furniture which are seen in many present-day shops reproduce the shapes that would have been found in those of such men as Chippendale, Hepplewhite, Shearer, Savery and Duncan Phyfe; hence the wish to change the dress of the craftsmen and so complete the picture.

Only recently we were sitting on the corner of a workbench discussing the many changes which furniture design has known in the past hundred years with a cabinetmaker who first learned his trade more than half a century ago. As he truly remarked, "they have drawn hundreds of pictures and wasted a mass of good wood" adding, "now they have realised that the old styles can't be improved upon." Our conversation with this old man who, if he works more slowly than of yore, is as skilled as ever, was productive of several well founded truths concerning the present age and particularly concerning the personal interest that people are now giving to the furnishing of their homes.



Small mahogany drop leaf Duncan Phyfe table with double column support and legs carved with acanthus leaf design. Front drawer is burl veneer. TheKittingerCo.



Duncan Phyfe couch with the woodwork finished in paint with white lines, richly upholstered in brocade. A piece of rare grace. Shaw Furniture Co.

He remarked that construction at the present time is represented by two distinct schools: In that of mechanics, the designers, with the help of the scientists, are continually seeking to evolve new forms; forms based upon the fundamental discoveries of the earlier ages yet which exhibited the advancement achieved in modern engineering. On the other hand, with those more intimate things with which we surround ourselves there was a revival of those styles introduced by the furniture designers, the silversmiths and other artist-craftsmen in past centuries.

This led to the question as to what extent the later English and American cabinet-makers relied upon the men who had preceded them. And the septuagenarian was quick to remark that Chippendale and all who came after him had each evolved designs from shapes that had been known long before; and that all the finer furniture of the 18th Century was the off-

Basically, the Styles of the English Late Georgian Period, the Finer Designs of Duncan Phyfe, Indicate Native American Features which Are Being Carefully Reproduced by Present-Day Cabinet-Makers



Above—Reproduction of a very fine old Duncan Phyfe dresser with carved acanthus leaves and wrought metal drawer handles. Courtesy Richter Furniture Co.



All the dignified grace of Duncan Phyfe designs is present here in the curves of the dining room furniture. The chair backs take the lyre form. Kittinger Co.



Duncan Phyfe dual pedestal dining table, showing the typical acanthus leaf motif. Courtesy Cooper-Williams, Inc.

spring of the previous ancient classic forms.

Later, he took us to a part of the factory where the men were making furniture in the style adopted by the New York cabinet-maker, Duncan Phyfe. And here he pointed out that Phyfe was probably the last of the important designers before the coming of the Victorian hybridisations; the while our old friend proved clearly how this now celebrated American craftsman adapted various forms which had been used generations before him, yet added certain features which may to some extent be regarded as characteristic of the Early Republican taste.

But if the furniture which is being made by the modern school of American cabinet-makers follows the finer contours of his earlier styles, Duncan Phyfe was also responsible for much that would not meet with our approval today. And when his career is reviewed, it is possible to see that his work may be divided into three quite distinct groups: Until about 1835 Phyfe was almost completely influenced by the designs of the brothers Adam, Hepplewhite and Sheraton; after that time, in compliance with the popular demand he began to produce what he himself described as "butcher furniture," this being his designation of the massive work in rosewood of the Victorian period. In after years, he made furniture in the style of the French Empire and while most of this is unquestionably excellent, it rarely approaches his more refined forms of the late 18th and earlier 19th Centuries.

Though possibly biographical notes have little place in such an article as this, the importance of Phyfe's name in the history of native American furniture warrants a brief reference to his antecedents. He was born at Loch Fannich,

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Writing desk in the English late Georgian style, originally designed by Phyfe. Courtesy Erskine-Danforth Corporation

Roofs of Many Styles and Materials for Modern Homes

Below—Exceedingly picturesque modern roof of variegated grey slate in contrasting textures, on a house by the sea. From the Ludowici-Celadon Tile Company. Lewis Bowman, architect

PHOTO BY JOHN WALLACE GILLIES





Above—Old Devon house with new thatched roof, done, however, in the ancient manner, with a woven ridge at the peak and at the top of its shoulder

Left—Handmade antiqued tile roof on a Norman house at Long Beach, Cal. Use of much broken tile gives this roof an old-world atmosphere. Hugh R. Davis, architect. Roof is by Gladding, McBean & Co.





Left This graceful roof is weathered brown hand-split shakes, appropriate with painted brick walls. Ray Kieffer, architect. Designed and built by Chisohlm, Fortine & Meickle



The roof of this lovely home at Beverly Hills is hand-split shakes of red cedar in deep shades of weathered brown. H. Roy Kelly, architect

There Is a Definite Return of the Picturesque Type of Roof with Materials in Harmony. From California We Have the Hand-made Spanish Tiles; in the East, the Irregular Slate Roof in Variegated Tones. The Fireproof Thatch Is also Used and the Fireproof Shingle, Especially Suited to Colonial and the English Cottage Types

The gate lodge of John McCormack's house at Los Angeles has a roofing of weathered brown hand-split shakes in warm tones. The corners and ridges are finished with hand-made tiles

PHOTO BY THE MOTT STUDIOS





PHOTO BY JOHN WALLACE GILLIES

Above—The roof of the Long Island house of Wilbur Brundage is of thatched slate with tile ridges. Slate is in shades of purple, green and mauve, in random courses. Frank J. Forster, architect

Right—This fine tile roof is on the home of Mrs. Mary Campbell at Beverly Hills. The hard burned tile is antique brown and green. John B. Conway, architect

PHOTO BY MOTT STUDIOS





Brittany tile is used here to cover the architect's own home at Great Neck. The colors are different shades of red and sooty black. Courtesy Ludowici-Celadon Tile Company



Right—A roof of the Norman type with long sweeping lines. Variegated slate with different thicknesses laid unevenly. Courtesy John D. Emack Co., Frank J. Forster, architect



This charming little house has a roof of hand-made mission tiles in variegated natural colors running from cherry to light salmon, laid irregularly. Donald Dickey week-end house at Ojai, Cal. Palmer Sabin, architect

Below—Asbestos shingles, made of asbestos fibres and Portland cement, are both permanent and fireproof. Here the several shades of red and blue give an interesting effect of lights and shadows. By the courtesy of Johns-Manville Corporation





Left—Detail of roof of the home of Mr. William A. Slater at Montecito. Here again we see the hand-made California tiles, laid irregularly, in most picturesque fashion. The climbing roses cover the chimney and run over end of roof. Mrs. James Osborne Craig, architect

PHOTO BY JESSIE TARBOX BEALS





Left—An enchanting replica of the home of Bobbie Burns, built on Long Island. The roof is thatch, but in a modern and fireproof fashion. Bernhardt Muller, architect

Above—A modern thatched roof of Creo-Dipt stained shingles. The color is variegated and has the appearance of weathered straw, particularly suited to wood structures. Courtesy Creo-Dipt Co., Inc.

Broadway To Date

Reviews—The Musical Comedy Racket—The Psychology of O'Neill—Whither Masks?—Welter of Realism

By BENJAMIN DeCASSERES



Left—Violet Kemble Cooper brings her grace and charm to the Theatre Guild production of the satiric comedy, "He," by Alfred Savoir

Right—Vivian Keefer, in the chorus of the ninth edition of the Earl Carroll "Vanities" at the New Earl Carroll Theatre—another success



THE first to be in the Big Ring of legitimate drama on Broadway this season will be John Golden. Mr. Golden has "After To-Morrow," a play done in collaboration with Hugh Stange. Mr. Golden is the Lindbergh of the drama—very rarely does anything happen to his machinery. Golden John Golden! He knows that flitterwee called the public probably better than any other producer. Donald Meek and Josephine Hull will be in his new play. Rachel Crothers is also writing a new play for Mr. Golden. What it's about is a secret—but Miss Crothers also has that esoteric thing known as the *knack*. There are a pile of other things that Mr. Golden has up his sleeve.

Here's an event for the *Intelligentsia!* The Abbey Theatre players will be with us early in October in a repertoire of O'Casey, Synge, Lady Gregory, Yeats and Dunsany. Are they fleeing the mediæval Irish censorship?

William A. Brady is still looking for a play for Alice Brady. She has been looking into plays by Edward and Edna Riley and Sophie Treadwell. Miss Brady has never had just *her* play yet. Here is great emotional material that is thrown away as trashy stuff, and when she gets a great play, like "Brass Ankle," the public won't go to see it. *Vox Populi vox Applesauce!*

This animates me! Perpend: That sure-fire couple, John Emerson and Anita Loos, have written a play for Lenore Ulric called "Social Register" which will be seen in October. That is *a* combination—Emerson, Loos and Ulric. How can it fail?

All of France has been here except the Eiffel Tower and the Folies-Bergère. The first has been overshadowed by Al Smith's Empire State Tower; but the second will be here in tow of E. Ray Goetz. Well, I wonder? Isn't it a little late to shock or surprise America?

Jed Harris has anchored Ben Hecht and Charles MacArthur in a play called "Twentieth Century." If it's as good as "Front Page" Duke Herring need never worry himself again about Max Bodenheim.

Owen Davis is going to denounce racketeering in "Just to Remind You." I hear it's strong stuff. By the way, I have to report that Mr. Davis is doing well on his three-hundredth play. He will soon outnose Edgar Wallace in the Endurance Sweepstakes.

Besides the Guild, the plans of which I outlined last month, there is nothing further that is certain at this writing, although all the old-time producers are busy announcing. In musical comedy Earl Carroll and George White are doing their "Vanities" and "Scandals."

"SHOOT THE WORKS"

Probably no genius has appeared on the planet so delightfully universal and versa-

(*Continued on page 82*)



Above—Rudy Vallée, who is making his usual success in George White's "Scandals," at the Apollo Theatre—an unbreakable theatre idol



Left—Helen Hayes, who will appear in Gilbert Miller's fall production of Ferenc Molnár's new comedy, "The Good Fairy"—her type of play



Right—Ethel Barrymore Colt, in George White's "Scandals," who is building up a reputation of her own against a background of family tradition



PHOTOS BY PUBLISHERS PHOTO SERVICE

Picturesque Burgundy by Motor

To Travel Through the Wine Countries is to Make One of the Most Fascinating Trips in Europe, with Moated Castles, Roads Along Winding Rivers and Vineyards on the Hillsides

By HAROLD DONALDSON EBERLEIN



PHOTO BY PUBLISHERS PHOTO SERVICE



FRENCH roads have a peculiarly obliging quality. Whether St. Paul had anything to do with them or not may be open to historical question, but they are so preeminently successful in "being all things to all men" that you naturally suspect Pauline influence somewhere in the background. One of the intriguing things about motoring in France is that you can see as much or as little as you like, and at the end of your journey you can feel complaisantly virtuous in the conviction that you have adequately "done" everything there was to do. You haven't the humiliation, when someone afterwards asks you about your trip, of having to admit that you have "done those things which you ought not to have done and have not done those things which you ought to have done."

Motoring in France suits all sorts of people of all sorts of tastes and temperaments. If you are rather fed up with sightseeing, but enjoy covering ground for the pure pleasure of driving over good roads in a good car, with changing scenes as agreeable incidents, and good inns with good food, good drink and good beds as punctuation points, then French roads will give you all you ask. On the other hand, if you are bent on seeing everything there is to see, the roads will reveal to you enough to satisfy the most exacting searcher. This kind of motoring, of course, puts speed out of the question. Poking and prying demand time, above all else. The first principle for this kind of travel is to keep your eyes wide open and follow your nose; the secret of success in it is not letting yourself be tempted to stick to the main roads. Branch off on the side roads, though many of them may not look particularly alluring as roads; follow them conscientiously, and at the end of a mile or two you are almost certain to be rewarded by something well worth coming out of the way to find. The Burgundian roads are equally accommodating in the opportunities they offer either kind of motorist.

If you make up your mind to go on a Burgundian holiday, one of the first things you quite naturally want to know is, "Just where is, and just what is, Burgundy?" You won't find an answer by looking at the road maps or, indeed, at any modern maps. You will find only administrative *"départements"* with names that mean nothing in particular to anyone with recollections, however faint, of French history. That is because Burgundy, like all the other old French provinces, officially came to an end in 1790 when all such vestiges of the old *régime* were swept away and the present administrative districts

Top—Carcassonne, in the heart of the Burgundy country, built her famous wall of many turrets in the 8th Century. A place of beauty

Center—The Château à Uriage-les-Bains. Through the vineyard country one sees this beautiful castle with its turreted watch towers

Left—Vineyards growing on a hillside along one of the Mediæval roadways which follow the curves of a romantic river in old Burgundy

usurped their places on the map. Nevertheless, a great many French people think and speak of the old provincial divisions as though they still existed and these ancient duchies and countries are still to be reckoned with.

Well, then, as to Burgundy's limits, if you take Sens on the north, Mâcon on the south and draw an approximate rectangle with Chalon-sur-Saône and Dijon on the east, with the westward line a little to the west of the Yonne and the upper reaches of the Loire, you will have pretty much the chief part of the old duchy that in time gave title to the sons of the French royal family. When you have roughly disengaged Burgundy from the welter of administrative *"départements"* that thrust themselves at you, you will see that Auxerre, Chablis, Beaune, Vézelay, Tonnerre, Saulieu, Clamecy, Sémur, Avallon, Autun, Tournus, Cluny and Flavigny fall within the bounds of the region before you. Besides these, there are many more replete with picturesque interest and historic associations, to say nothing of the fascinating glimpses and incidents of old provincial life they yield.

If you will look at a contour map, you will see that a little to the south of Sens the country ceases to be flat, as it mainly is between Paris and Fontainebleau, and that by the time you have reached Auxerre the land rolls perceptibly. Going on south towards Avallon, you come into the Côte d'Or and the Morvan Hills with their tumultuous declivities and deep valleys. The Morvan Hills, indeed, might be regarded as outlying foothills of the western Alps. After the hills, you come into the flats again around Mâcon, with broad water meadows along the Saône while low hills fade into the distance to west and east. Thus, you see, the greatest variety of scenery is assured wherever you go.

The main road from Paris to the Riviera runs right through the heart of Burgundy and thousands of motorists traverse that road every year. It is safe to say, however, that only a small fraction of them ever gauge the real charms of Burgundy, first because they whirl through at full speed, in haste to reach their southern destination and, second, because they stick to the main road and never diverge to explore to either right or left. Such a place as Beaune, for instance, is not difficult of access but it is off the main Paris-Cannes road. The result is that comparatively few people go there.

And yet Beaune is a place to dream about. To drive about the country in the immediate neighborhood of Beaune is exactly like driving through a wine list. Almost every village bears the name of some famous vintage. Each is set in the midst of its vineyards, and such vineyards as are almost unbelievable till you have really seen them. They are carefully walled about with stone or stuccoed walls so that at first glance they give the impression of a great aggregation of well-kept country cemeteries. Instead of grave stones and grass, however, they are full of the most perfectly formed and perfectly tended vines imaginable, all planted in orderly array. No matter what time of the year you go there, each vineyard looks as though it had just been manicured. The grape harvest from these vineyards is tremendously valuable and the quality of the wines produced warrants all the care bestowed and all the pride of the owners.

It is such vineyards as these that form the endowment of the Hôtel Dieu at Beaune, that famous old hospital founded by Nicolas Rollin, Chancellor of the Duke of Burgundy, and his wife, Guigone de Salins. That was in 1443, and the original buildings, completed about 1452, are still in use and still presided over by the same order of nursing sisters who took charge of it at the beginning. They are nearly all now, as they always have been, noblewomen who have devoted their lives to the care of the sick and poor. They still wear a curious habit designed by the founders—a blue frock with a long train and a white head-dress such as women of quality wore in the Fifteenth Century. When performing their duties, the train, of course, would be very much in the way so it is ordinarily looped up with a silver girdle. The old kitchen, with its brightly polished copper pots and pans and all its Mediæval cooking paraphernalia; the old apothecary shop, with its marvellous faience pots and jars for drugs and salves; and the old wards, with their beds and chapels, are still kept as they were at the time of foundation, except that the tapestries that once adorned the walls of the great hall and helped to divert the hours of the sick folk have been removed and hung elsewhere. In a great chamber upstairs, filled with splendid old furniture and tapestries, every year, on a day in November, assemble wine merchants from all over France and bid on the wines from the hospital's vineyards. The revenue from these picturesque auction sales, held in a setting unparalleled anywhere else, forms the chief support of the hospital. Despite the carefully maintained antiqui-

(*Continued on page 92*)



Left—The ancient hospital at Beaune. A trip through Burgundy would be inadequate without a glimpse of this 16th Century city. French Government Tourist Information Bureau

Center—Inner gate of Château Pierrefonds. Turrets extend out over the gateway and rise above the foundation of this Mediæval stronghold

Below—The 15th Century clock tower in front of the 11th Century church at Avallon, one of the finest old Burgundian Mediæval cities





PHOTO BY PUBLISHERS PHOTO SERVICE



The Vast Lure of the Lilies

The Great Lily Family Includes More Than Two Thousand Species and Is Indigenous to Europe, Asia, China and Japan

By J. HORACE McFARLAND
President American Rose Society



Above — The regal lily from China is long and fragrant, usually lilac or purple, white within but with rich yellow base

Right — The Henryi sometimes grows 9 feet tall. It is orange striped with brown, the petals drooping, the segments recurved



The Lilium cumfolium has the completely recurved petals and drooping buds. It is rich in color and fragrance. This lily is especially suited to all "old-fashioned" gardens

PROBABLY the lily ranks with the rose in general acceptance and in equally general misunderstanding. Literature uses both of these almost universal flowers with about the same casualness of little knowledge. "Consider the lily," said the Saviour, but He knowingly added, "how it grows"—and that is just what most of its presumed devotees fail to do. An eminent horticulturist writes, "Lilies are less understood and less discriminatingly appreciated than almost any other plants of prominence." Not many important garden objects are as uncertain, as "finicky," as is this flower of the poets. I tell the bothersome truth when I admit that at Breeze Hill I have planted, with all the care I can give, some twenty-nine species, of which hardly half are above ground when they should be. Worse: I have put in the ground within the last half-dozen years the bulbs of half a hundred kinds of these tantalizing garden aristocrats, and hardly half of them have lived over the first blooming season.

Yet the lure of the lily continues, and the hopeful feature is that each season we get to know enough more about one or more of the species to deal comfortably with it. These observations, consequently, are here written from direct personal experience, touching mostly with the encouraging successes which condone the failures without ignoring them, and continue the lure.

Again, "Consider the lily, how it grows." It is not an ordinary hardy herbaceous plant, yet it is both hardy (mostly!) and herbaceous. All lilies are grown from bulbs, those mysterious condensations of plant substance which store up in their hearts the stem and the leaves, the root and the flower, that the particular species represents. So most lilies, if thoughtfully planted, will start once, and may actually bloom once. Then comes the test of adaptability and nurture—that they also make *another* bulb, to bloom another year, or add size and strength to the old bulb for the same purpose.

The great Lily family—the Liliaceae of the botanists—includes more than 2,000 species, while less than 200 genera are successfully grown. Curiously enough, the lilies of North America are not generally easy garden subjects. We have gone to Europe and Asia, and principally to Japan and China, for our more dependable garden lilies.

Having now written of the discouraging side of the Lily lure, I want to tell of those that may easily be grown, and which may lead the beginner to the fascinating adventure of trying to make prosper the many lovely sorts that are not easy. (Those who have read my plant writings will agree that I am not a merchant of plant certainties!)

Most of us think of the Lily as a white, fragrant, trumpet-shaped flower because those we usually see are properly so described. The botanist puts these lovely trumpets in the sub-genus or class "Eulirion." The familiar Easter lily of the florist but alas not often of the garden, stands as the perfect type of *Lilium longiflorum,* or Bermuda lily—because for many years that island grew the best bulbs of this immigrant from Japan, China and Formosa. We may well here dismiss it with regret, because it is either tender to frost, or difficult of nurture, under average American garden conditions. But it is lovely!

Then one thinks at once of another Eulirion in the old "Madonna" lily, *Lilium candidum,* which is in many gardens, but yet is so subject to a mean leaf disease that he who continually succeeds with it is to be congratulated. It came to us from Europe, and perhaps the best bulbs now obtainable are imported from Northern France. In small quantities it is grown well in some parts of America. Let me warn the planter to get sound, unbruised bulbs quite early in the fall and to plant them at once in soil which has not before had lilies in it. Unlike most lilies it must not be deeply covered—two inches is enough above the top of the bulb. It will promptly throw up its basal crown of broad green leaves, which remain encouragingly evergreen despite any frost or snow. It resents protection. Another caution is that this Candidum lily resents being moved or manured. Plant it in good, rich garden soil, deeply dug, and with the same little drainage pillow of clean sand under the bulb that all lilies like—and then let it alone! If the leaves begin to show a brown edge, spray several times, a week apart, with the easily obtainable bordeaux mixture, and hope for the best.

Within a dozen years another Asiatic Eulirion has got into commerce as the Regal lily, or *Lilium regale,* and it is just that! Great white trumpets it makes, as many as seven or even more on a single stem. Shaded outside with reddish chocolate at the base, and inside with golden yellow, it dispenses rich fragrance, grows easily almost anywhere, is hardy, and increases in number and beauty of its kingly (ought I write queenly?) flowers from year to year. It has, I believe, come to us from West China as a very great garden gift, and is the outstanding contribution of the late Ernest H. Wilson, world plant-scout for the wonderful



Above — The gold banded auratum, white spotted with crimson, fragrant. This lily is from Japan. It is 12" across with drooping petals. In the variety pictum, the band is crimson. The variety Wittei has flowers spotted with yellow



The tenuifolium is a coral lily, bright scarlet sometimes, strongly reflexed. It is brought to us from Siberia and China. Two inches across with a growth of three feet in height. A brilliant garden feature



dropping the little brown flakes into rows drawn in fine soft soil. Cover a scant half-inch, water carefully, and wait for the wonder.

Mr. Wilson brought in another white or nearly white tubular lily in the Sargent lily—*L. sargentiae*—of which great things were expected, because it resembles the Regal but blooms later. It grows almost as easily, and has the peculiarity of forming little "bulbils" at the bases or axils of its leaves, which, when planted as if they were seeds, will develop into blooming bulbs in two or three years. But the Sargent lily is not nearly so beautiful as is Regale, at least in my opinion.

Now I have mentioned the easy white lilies. There are many others, like the noble but difficult *Lilium browni,* and the American species of the Pacific coast, *Lilium washingtonianum,* as well as some notable oriental species, but they are further on in the lure of the lily. Since I stood in delight and almost in awe in a great Massachusetts woodland garden before a ten-foot plant of *L. giganteum* from the Himalayas, I have expected sometime to yield wholly to its exotic appeal.

Some lily-acute reader will be wondering why I am

(*Continued on page 87*)

Arnold Arboretum of Harvard University. He found it thrusting its wiry stems out from a steep slope, and taking the hint, I have planted it at Breeze Hill so that its blooms hang over a wall, to be enjoyed as one walks along below and looks into and not down upon its beauty.

The Regal lily is truly a lily for all. It grows readily from seed, and I have bloomed it in seventeen months from sowing. Some bulb dealers who held to a dollar a bulb for this easy garden gem were quite peeved when I insisted, several years ago, that it would come to be sold as cheaply as a good gladiolus. So it has, and the purchaser of a small bulb at a small price will have prompt flowers from it right after his roses and peonies, though at first they will be smaller.

Culture of the Regal lily? Simplicity itself; first set with the top of the bulb at least four inches below the surface in good garden ground, of course on its little sand pillow for drainage. Keep the ground stirred around for a while, and then let some other shallow-rooting plants give it a living mulch. Verbenas, pansies, snapdragons—anything! And if you feel you must move it, don't hesitate; it can be carefully lifted and transplanted anywhere at any time. When its seeds blacken to ripeness, sow some of them in a shady, protected nook,



Above—The candidum is better known as the Madonna lily. It grows to 4 feet, a clear waxy white, long and horizontal. It comes to us from Southern Europe and Southwest Asia. A variety of the candidum, maculatum, has purple-streaked blossoms

The speciosum is a showy Japanese lily, white suffused with rose and spotted with rose red, long and fragrant and drooping. The variety album is nearly white. The Kraetzeri is white tinged with green. The magnificum is crimson and spotted with pink



PHOTO BY MATTIE EDWARDS HEWITT

Left—Living room in Tower Suite in 18th Century English style, furnished in satinwood and mahogany. The yellow walls harmonize with the dark golden brown hangings in contrast with dark blue floor coverings. The murals depict scenes of early days in New York. Barton, Price & Willson, Inc., decorators

Below—Dining room in 18th Century English residential suite in the Waldorf-Astoria decorated and furnished under the direction of Arthur S. Vernay, Inc. Walls are paneled and painted a Georgian green with antique moulded marble chimneypiece. Furniture is in walnut and curtains silk damask

A New Ideal in City Living

The Waldorf-Astoria—The Most Beautiful and Costly Hotel in the World Seems Also to be the Most Homelike and Comfortable

By MARY FANTON ROBERTS

WHAT an amazing accomplishment is the new Waldorf-Astoria—the pinnacle of luxurious and comfortable living in the most luxury-loving country in the world. And one wonders—does our national thirst for the utmost that life can give produce such a monument to exotic civilization or does the creation of such a hotel in the heart of this exciting metropolis awaken in us the wish to enjoy to the fullest the lovely, desirable things of this life? "Quien sabe —" as those wise old Spaniards used to say in the face of any problem, especially other people's!

Although the new Waldorf-Astoria represents in round numbers some forty million dollars, it is not money alone that has produced this superlatively magnificent home-hotel. It is money plus that supreme requisite in the creation of beauty, imagination. It is imagination that has brought together under the roof of this mammoth skyscraper, world-famous artists and decorators, men and women who have realized to perfection the need of physical comfort, spacious rooms, fitted up with the most rich and satisfying furniture, and the need, too, of the spirit in such decorations as one sees in the great dining room by José Maria Sert, the most famous mural painter of all Spain. It is imagination that has adapted decoration and furniture of the enchanting 18th Century in France to the life of comfort and gayety of Modern America. It is imagination that takes a ball room four stories high and so decorates it that you find an air of hospitality and a cordial welcome in the luxurious and elegant expanse.

Picture a hotel that can accommodate over three thousand guests and yet retain an atmosphere of individual and homelike beauty! Think of the space enclosed in this magic dwelling, 21,000,000 cubic feet, and then remember the avowed purpose of the architects, decorators and managers that here "each guest shall feel at home!"



PHOTO BY MATTIE EDWARDS HEWITT



PHOTO BY OEMAREST

In this salon from the French 18th Century, the walls are soft blue and cream, curtains peach-pink damask, carpet *pain bulle*. The Trumeau is Louis XV in *rouge de Rance*. Old white *bergères* are covered in old blue brocade. This suite furnished by Jacques Bodart, Inc.

To approach this building on a brilliant Fall morning, as I did recently, the whole surface glowing under the sunlight and the huge towers shooting like silver domes into the sky, is to give one a sense of architectural achievement that is little short of fantastic. The vast shining structure not only reaching up to the sky but covering an entire block on Park Avenue from 49th Street to 50th Street. And up in those towers that dominate newer New York are the famous residential suites, decorated by some of the most important artists in the world. So beautiful are these rooms in their duplication of 18th Century French furniture, walls and decorative accessories that it seems only just to mention the names of the firms which Mr. Lucius Boomer has called upon to bring this perfection of living and create a new ideal of home environment: Sir Charles Allom of White, Allom and Company, London and New York; L. Alavoine and Company of Paris and New York; Arthur S. Vernay, Inc., New York; Barton, Price and Willson, Inc., New York; Jacques Bodart, Inc., Paris and New York; Mr. R. T. G. Halsey; Maison Jansen, Paris; Mr. Francis Lenygon of Lenygon and Morant, London and New York; Nordiska Kompaniet, of Stockholm, Sweden; W. and J. Sloane, New York; Mrs. Charles H. Sabin, New York; Nathan Straus and Sons, New York; and Mr. A. Rutledge Smith, Consulting Decorator of the Hotel Corporation. Never, in our memory, have we known a man who has shown such genius in the association of architecture and decoration as Lucius Boomer.

Of course, the ultra-Modernistic note is not entirely absent. And everywhere in the great building down the long corridors, in the many ball rooms and dining rooms, the Modern influence is felt in absence of elaboration and that standardization which usually dominates a public building, either for living or business purposes. One scarcely needs to say that the provisions for heating, plumbing, lighting, ventilation and elevator service are the final word in luxurious comfort. Even "manufactured air" will be furnished by an especial cooling and dehumidifying apparatus which heats the air in public rooms at an even temperature and degree of humidity in both winter and summer. Aladdin's Lamp is a back number in the Waldorf-Astoria. You may not be able to rub a lantern and sail away on a beautiful Oriental Rug, what of it—for you will never want to; because where is the place in the world half so satisfying, unless, of course, Aladdin would be prepared to furnish a return ticket, so that one might again return to this luxury and comfort.

If I had not spent hours wandering through this modern fairyland, I would agree that forty-seven floors with twenty-two hundred rooms would be hard to develop into fascinating, delightful environment for modern social living. But imagination has achieved this miracle. The architects knew how to plan in the first place and the decorators have known how to use the architects' space, and the result is new standards of city home life! When the Waldorf-Astoria opens its doors to an enthralled public October 1, 1931, we will have entered into the new era of Metropolitan existence.

Already the rooms for public functions and private entertainments are being engaged, with the famous Beaux Arts Ball among the most notable. And with what romantic names, some of these Ball Room suites have been christened.

(*Continued on page 90*)



The walls in this charming bedroom are covered with English paper with design of green cords and tassels against grey. Carpet is green; furniture, mahogany, Chinese Chippendale, draperies green, rose and blue chintz. Bed covers are crimson satin. W. & J. Sloane, decorators



PHOTOGRAPH BY DRIX DURYEA

Rich Simplicity in New Modern Fabrics

New Modernistic Movement Is Settling Into Its Stride. The Grotesque Is Passed. The Latest Designs Are Smart and Simple, Plain Colors Much in Vogue

Assembled by ELIZABETH LOUNSBERY



BROWN'S PHOTO SERVICE

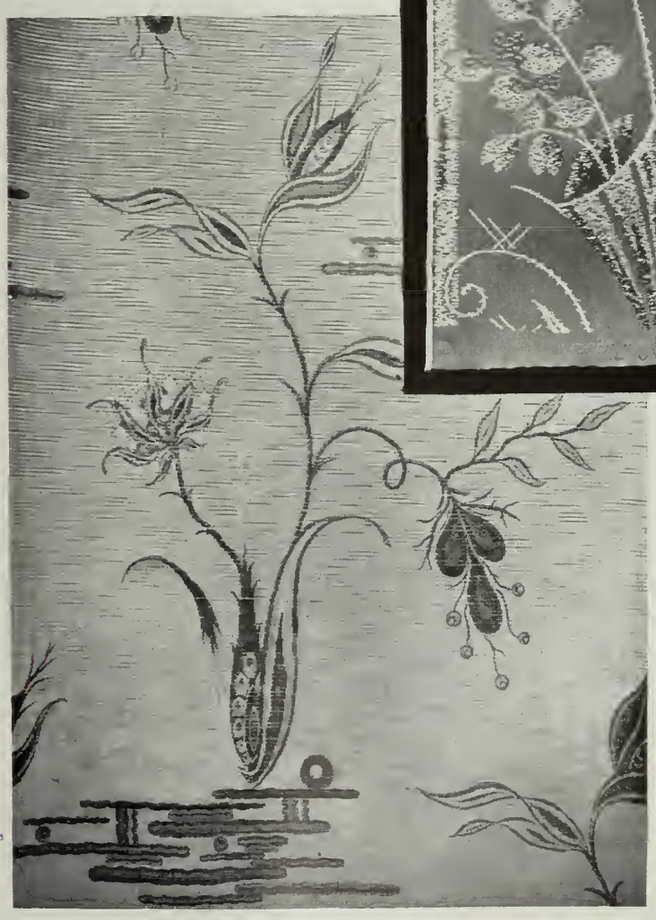
IN THIS penthouse living room a deep brown cork flooring serves as a background for a hand-woven fireplace rug in heliotrope, blue, salmon and gray. Heliotrope again appears in the velvet covered armchairs and sofa. On either side of the Macassar ebony mantel and copper mirror are amethyst glass side lights on peach walls. Schumacher curtains are gold and salmon damask. Two chairs are covered in taupe satin. Brownell & Lambertson Galleries, Inc., decorators

HORIZONTAL striped rayon in red, gold and brown, detract from the ceiling height in this duplex apartment living room against tan walls deepening into brown. Armchairs in brown flowered tapestry combine with a sofa done in green, of a similar pattern, and a wing chair covered in a Rodier broken plaid. The decorative accessories are carried out in bright gay colorings and the carpet is brown. Eugene Schoen, Inc., decorator











A "RAMIE" yarn frieze, in the modern manner, with multi-rust-colored ground, relieved by a design in a darker shade, inspired by the Japanese dwarf tree. Orinoka Mills

MODERN rayon and cotton damask, denoting Chinese influence, in peach, turquoise, mauve or "café au lait" with delicate blue-green and gold flower motifs. F. Schumacher & Co.

MERCERIZED cotton and rayon damask, 50" wide, suitable for draperies, showing a silver horn of plenty design on a gray-blue ground. Also obtainable in beige or silver. J. H. Thorp & Co., Inc.

CONTINUED ON PAGE 80

SATIN curtain material in three toned brown and copper with blue leaping deer. Also obtainable in three toned blue and purple. Same design and colors in taffeta. Cheney Bros.

THIS 50" rough cotton damask, indicative of the modern trend in furniture covering, comes in coral and green, fawn, orange and "tête-de-nègre." From Stroheim & Romann





VIEW showing gable end of New England home of Mr. Stanley F. Withe. It will be seen that the garage is incorporated in the original construction of the first floor

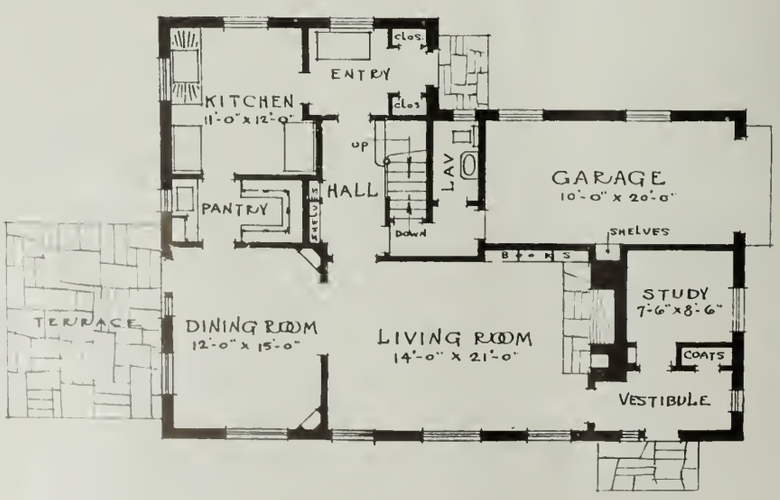
VIEW of the front of the Withe home showing the outdoor terrace at one end and the arrangement for the serving of tea on the front terrace

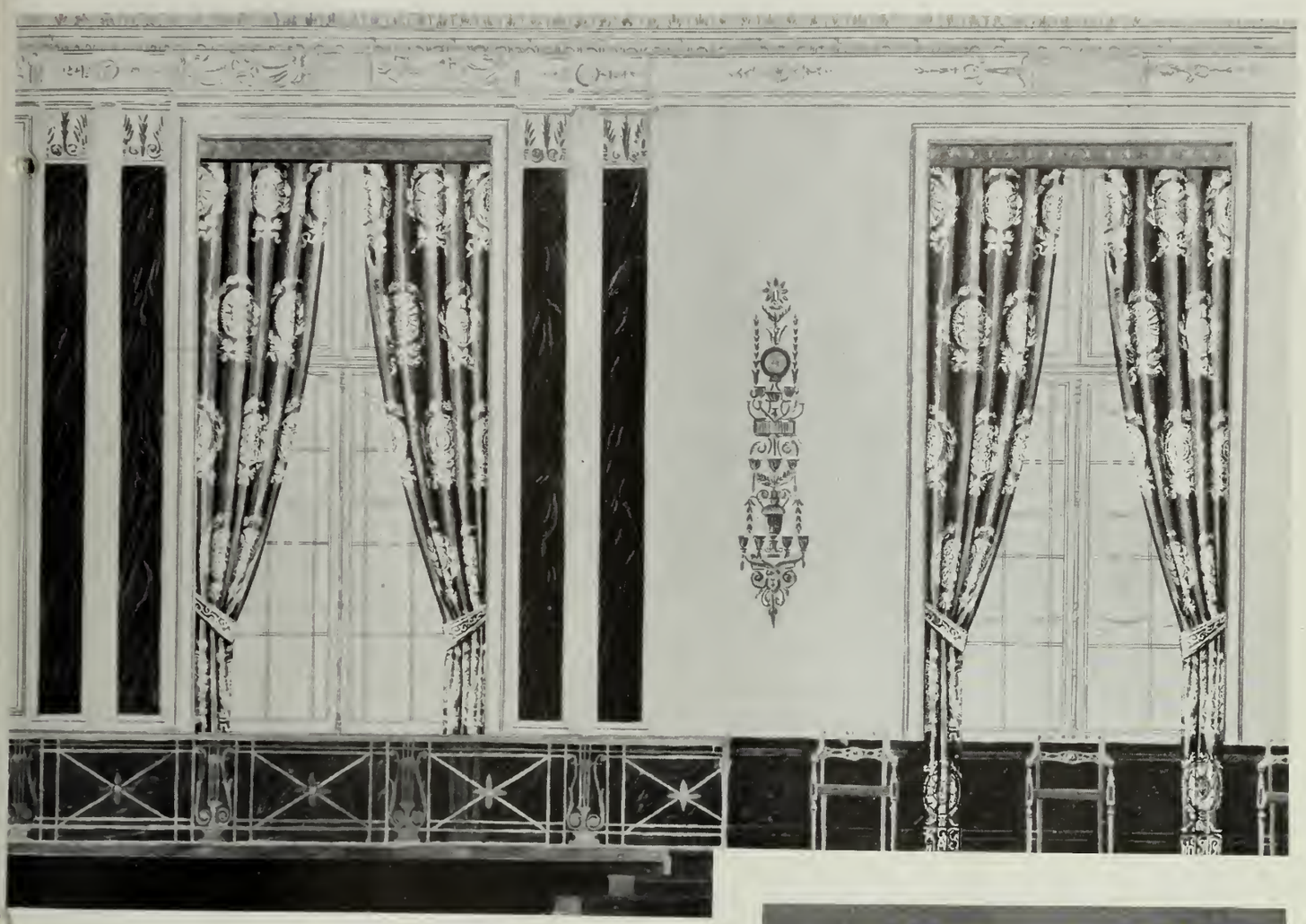
THIS is the first floor plan of the Withe home, showing excellent construction which keeps the service end of the house away from the living quarters. And the garage is close to the service hall

Small Stucco House Designed to Fit the Peak of a Low Hillside

Old Brick Laid Rough and Whitewashed Form the Exterior Walls. The Roof Is Heavy Slate in Green, Purple and Gray

Raymond J. Percival, Architect





Empire Dining Room—from a sketch by the Architects, Schultze & Weaver

The New
WALDORF-ASTORIA

CHOOSES SCHUMACHER FABRICS . . .

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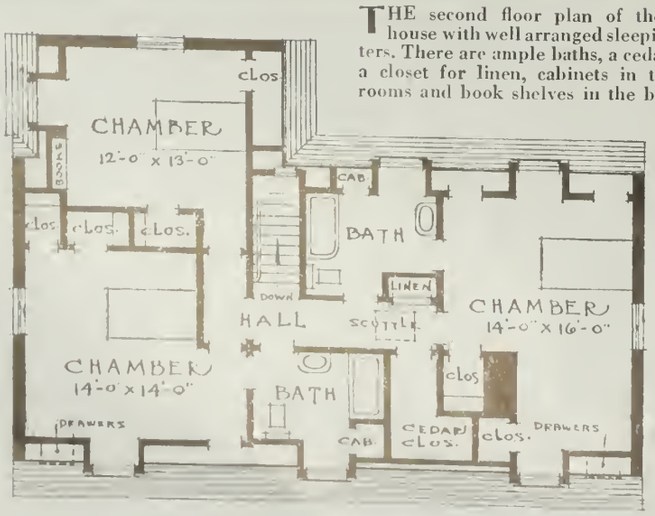
THE interior of the Withe home is early American. All the interior partitions are vertical pine boards. This view shows the interesting brick fireplace and furniture typical of the architecture. The floors are pine; rugs Oriental and hooked



A DELIGHTFUL bedroom at the gable end of the house—the walls papered, the floors covered with hook rugs, and all the furniture is of early American pine

IN this hallway, the floors are shown oak, random width, pegged. The rugs are the early American hook design. There is an old pine chest, which serves as a table, and the doors, walls and panels are also of pine





THE second floor plan of the Withe house with well arranged sleeping quarters. There are ample baths, a cedar closet, a closet for linen, cabinets in the bathrooms and book shelves in the bedrooms



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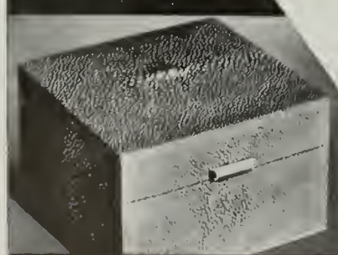
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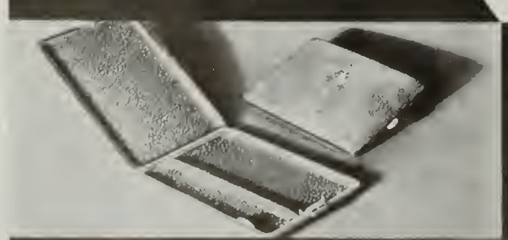
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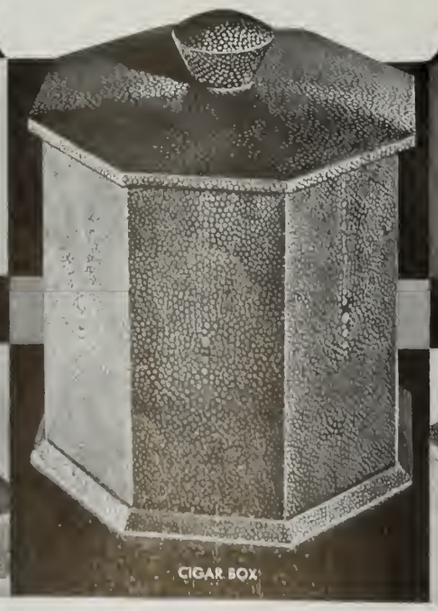
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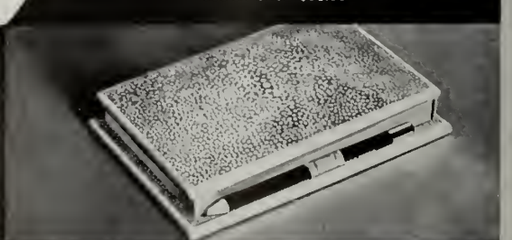
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Wrought-Iron Balustrades from Old French Stairways

Some of These Beautiful Old Balustrades May Be Brought from France for American Homes

PHOTOGRAPHS BY E. ATGET









From the Collection of Berenice Abbott

TOP—Detail of a wrought-iron stairway from the house at twelve rue de L'Abbé Grégore in old Paris

CENTER—Wrought-iron balustrade in one of the finest of the ancient stairways in the Grand Trianon

ABOVE—Centuries old wrought-iron balustrade in the ancient house at six rue de Fourcy in old Paris

RIGHT—Magnificent wrought-iron balustrade in the Hôtel Mascarini, 83 rue Charlot in the old quarter



October Work in the Garden

With a Talk about Daffodils, Hyacinths, Crocuses and Tulips, Spring Favorites Which Should Be Planted Now

By G. A. STEVENS

IT was hinted in last month's article that the gardening year really begins in the autumn. That is literally true. The work of September and October, and the plants put into the ground during those two months form the preparation upon which the flowering of the early spring garden depends. Bulbs, perennials, roses, deciduous and evergreen trees and shrubs may be planted at this season, but while most of these subjects will do equally well set out in the spring, bulbs, which are the chief glory of springtime, must be planted in the autumn.

PREPARING FOR BULBS

The beds in which bulbs are to be planted are usually full of annuals, or bedding plants of some kind at this season. If there is a reserve supply of Chrysanthemums in the garden, it is not necessary to wait until frost before getting ready to plant bulbs. This was also hinted at last month. Chrysanthemums may be transplanted above the bulbs and thus keep up a display until the last possible moment of their flowering season.

But if it is desirable to prolong the season of annuals, bulbs must wait until frost has rendered them unsightly; although to do so is not conducive to best results, particularly with Narcissus.

Dig the ground deeply, more than a foot; and if it was well fertilized in the spring, it will not be essential to enrich it further for the bulbs unless they are to be left in the ground for an indefinite period, as is usually the case with Narcissus, and some of the smaller, or minor bulbs, such as Scillas, Chionodoxas, Snowdrops, etc. Bone-meal and other commercial fertilizers are better to use than manure, and both are plentiful and cheap, a thing which cannot be said of the natural product. Better save the manure for roses.

NARCISSUS

Except for special uses, or specimen varieties, it is not usual or desirable to plant Narcissus in big beds with special preparation. Common varieties may be dibbled into little pockets with a pinch of bone-meal beneath them, along paths or in groups beneath deciduous trees. Except the tight, white-faced *poeticus* varieties, Narcissus are not good subjects for formal effects; and are much more beautiful when used in a naturalistic manner. A lovely spring picture may be produced by filling a basket with bulbs of one variety (never mix Narcissus, or be led into buying so-called naturalizing mixtures) and carry it along a



A very interesting bit of border planting is shown above, an interesting combination of the earliest spring flowers, the Tulip, Yellow Prince, and the Narcissus, Queen of the North, making a gay bed of yellow blossoms

Left—One of the Crocus species, Crocus Tomasinianus, blooming on February 22nd in a protected spot. Any variety of the Crocus family is always welcome as they are almost the first cultivated spring flowers to appear in spring

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PHOTOGRAPH BY CECIL BEATON, ENGLAND



This Knole sofa, from THE ENGLISH ROOM, *is of striped damask, with adjustable arms*

WHAT fascinating things Miss de Wolfe does with furniture! No wonder it's a distinction to have one's town or country home "done" by her. No wonder you yourself want to have an Elsie de Wolfe living room. Certainly you will want to see the new pieces she has designed and styled for Karpen.

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A charming early spring combination, Tulips, the Allegheny Bleedingheart, *Dicentra formosa,* and the Rock Lily (Trillium Grandiflorum). Bulbs of all of these may be planted in October

garden path or through a grassy, sunny orchard, spilling the bulbs in patches and driblets along the way, planting them where they fall.

Special varieties, and rare sorts wanted for exhibition or collector's sport should be planted in small clumps or short rows, and cared for the same as Tulips.

THE MINOR BULBS

Not nearly enough use is made in this country of the miscellaneous small bulbs. They ought to be planted by the hundreds and the thousands. It is silly to buy a dozen Crocuses or twenty-five Scillas. The effect of them is dependent entirely upon the quantity in bloom. They are cheap. Buy them by the peck and scatter them everywhere in large quantities. *Scilla siberica* is the best of the Squills. In the ordinary form it is blue as indigo, and looks well beneath the golden sprays of Forsythias; but there is a white form, *S. siberica alba,* which is especially dainty when lightly mixed with a mass of the blue variety.

Chionodoxas are much like Scillas but tend to be more lavender than blue; and the flowers stand erect instead of nodding. They are slightly more expensive and cannot be used so liberally but they do add a note of interest to step corners, and are more than acceptable in rock gardens.

Muscari, or Grape Hyacinths, are so-so. Those who like them are usually slightly crazy about them; but a good many of us think they are pretty weedy and not worth much. But they are curious, and somewhat quaint, and have a definite place in a grassy plot near damp ground.

All Crocuses are lovely. Use all the species, if you can get them, in the rock garden; but keep the big, fat, hybrid kinds away from the lean fare of stones, and give them broad patches of a lawn which will not have to be mown the first thing in the spring. The chief cause of failure with naturalized Crocuses, and in fact with all other naturalized bulbs, is that we become impatient of their long leaves which appear after the flowers have faded, and cut them off. That is a tragic mistake. No plant can flourish for long without leaves; and Crocuses pay us in advance so liberally for their board and lodging that we ought to tolerate their foliage for the few weeks it takes to mature it. We do not loudly complain of the hundreds of perennials and annuals whose foliage we endure for months for their few weeks of bloom, and we should not find it hard to put up with the grassy leaves of the spring bulbs. If we destroy that foliage, we actually destroy the bulbs by starving them to death. That goes for all spring blooming bulbs, including Tulips, Hyacinths, Narcissus, Scillas, Crocuses, and so on and on.

An important group of American bulbous plants are now emerging from three centuries of neglect in favor of foreign bulbs. It is the Erythronium family, a group of California Dog Tooth Violets, of which the eastern white and yellow kinds are representatives. The California species are hardy in the east, they are more variously colored than the eastern natives, and much more amenable to garden culture. Plant them deeply in shady, leafy soil as quickly as they can be got, selecting a spot which is likely to be moist in the spring, and to dry out in midsummer. A few inches of loose leaves will suffice for protection the first winter. It will pay to search the catalogues well, not many offer them; but they can be had from California dealers, and collectors of native plants. No exotic bulbs surpass them in grace of habit and charm of form and color. They deserve the widespread popularity which they are bound to gain.

There are dozens of other minor bulbs which can be used to enliven corners of the garden; but the treatment is the same for all. Plant them as soon as they can be obtained. and leave them alone forever, or at least until their increase is so great that they begin to crowd each other out.

TULIPS

Tulips are the most useful of all bulbous plants, and perhaps next to Lilies, the most admired. Practically all the planting stock is grown in Holland. This year they are exceptionally cheap, so that everybody can afford to have lots of them, in spite of the indefensible boost in the tariff by which we are compelled to pay three times as much to bring them into the country as we did last year. It appears that the politicians are about to repeat with Tulips the terrific injury upon American gardens which was perpetuated by the Narcissus embargo; in order to benefit a few farmers who believe that Tulips can be grown for the market in this country. That may be so, but we do not see why they should be, and have little hope in the light of the Narcissus experience to believe that nothing but hamstringing and irritation to American gardeners will result. It is hoped that some beneficent wisdom will prevent that error, but there is every prospect that sooner or later foreign Tulips will be barred from the country on some pretext or other to satisfy some political motive.



An early garden of spring flowers with Elwes' Snowdrop (Galanthus elwesi) and Crocus Tomasinianus, in bloom together against a background of grey stones and bright green leaves

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Building for Enduring Beauty

Much of the Attractiveness of an Interior Depends Upon the Right Choice of Wall Finishes

By JOHN TAYLOR BOYD, Jr.



ALMOST limitless is the range of variety and beauty in the materials that are used for the interior finish of a home. Kinds, colors, textures, scale, practicality—yes, and in these days let us not forget prices—everyone's fancy can be suited in materials that will bring out the merits of any type of design.

Interior finish materials may be roughly classified in several ways. The most obvious one is the division into materials for floors, walls, ceilings and for special uses, such as metal work details. Then the different parts of the house have a governing influence on the choice of materials—whether in the living portion or in the service portion. In the living portion there is apt to be a rough separation between the richer, often more expensive materials that are used for the ground floor rooms and spaces where the design is apt to be more elaborate, and the simpler materials used on the bedroom floors. Finally, one must not forget those materials of special uses, such as are employed chiefly in bathrooms, kitchens and pantries, stair halls, sunrooms and so on.

The grade of the material used is a matter of prime importance. The principle involved is that a grade should be selected for each specific case that will give suitable appearance and durability for the purpose used. Generally speaking, it would not be sound practice to employ one grade—the highest, or the next highest, as the case may be—arbitrarily for all the materials used throughout the house.

For example, a grade of wood that is suitable for simple moulded trim or for paneling, might not have a fine enough or uniform enough grain to stand elaborate carving. Conversely, a grade of wood or marble that is suitable for carved ornament or sculpture would be too expensive to use for plane surfaces or for simple moulded or turned forms.

Professional skill and experience also are necessary for combining the materials properly in design, not only artistically, to bring out their merits to the full, but mechanically as well. Skilled workmanship is also required, as well as the capable supervision of the mechanics and the inspection of materials in process of fabrication, both in the shop and on the job.

In designing with surface materials, one must first make sure of the soundness of the underlying structure to which they are attached. Foundations, walls, floors and roofs must be solid enough to prevent cracking or other damage to the surfacings by reason of settlement or because of undue shrinkage or warping of the structural members. Often it is not sufficient to make construction strong enough—it must also be inflexible enough to be proof against flexing of the surface material by reason of shrinkage of the material or of vibration. For example, floor construction is usually made stronger than is necessary to carry the expected loads of furniture and people. That is done so that the floor will not bend or vibrate and thus damage the flooring and crack the ceiling, to say nothing of the disagreeable effect on people that a slight bending in a floor produces.

Shrinkage is always a problem to the designer, particularly in the case of woodwork. All materials, whether surface or structural, expand or contract with changes in temperature and in moisture content, and the degree of expansion and contraction varies with the material. All this movement must be allowed for in the design, so as to prevent materials from being torn apart or from pulling away from others with disastrous effects.

In choosing materials for a certain room or space, one will do well to determine which is the dominating material in the design. The choice of the dominating material in large part influences and makes easier the choice of the less important ones. The wall material is apt to be the dominant since it usually furnishes the background for the furniture, decorations, and for the people. Another reason is that the general effect of the design of the room depends to a large degree upon whether the wall background is dark or light or what color it is. On the character and color of walls in turn depend largely the color and character of floor and ceiling. If the wall is made prominent with wall paper, murals or paneling, the ceiling is likely to be kept simpler in greater or less degree; and in the more pretentious effects a rich dark paneled or decorated ceiling is apt to rest above simple light walls.

Coming to the various materials, particularly those in frequent use, plaster is one of the oldest and best known finishes for walls and ceiling. Plaster has an excellent range of finishes and effects—from the smoothest to the coarsest texture. It can be painted almost any



Above—Plaster on walls and ceiling offers surfaces of unending variety, whether it is painted or, as here, papered with scenic wallpaper. Plaster combines well with other materials, as in this marble mantelpiece, large mirror and tiled linoleum. Elsie Sloan Farley, decorator

Plaster is the foundation of some of the finest decorative effects of the 18th Century period, in France and England, as is this drawing room of Georgian influence, with marble mantel, wall panels of wood mouldings and decorated plaster cornice. Furniture is from Jacques Bodart, Inc. Schultze & Weaver, architects

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In this charming little bedroom in the Louis XVI manner, painted plaster is used on walls and ceiling. The trim is wood, the cornice is run in plaster. The mantel and hearth are marble, the floor of oak strips. An instance of a perfect combination of several materials to harmonize with furniture and hangings. Holden-McLaughlin & Associates, architects

color, and its color may be enriched by one of those effects of stripling, blending or glazing that have in recent years given interesting and artistic results. Or, the plaster may have a fine "integral" color, obtained through putting a colored sand or a color compound in the mixture where portland cement plaster is used. Plaster may be covered with wall papers, with fabrics, or other coverings, and it may be decorated with mural paintings. Nor is plaster merely a material for plane surfaces. It has remarkable possibilities in architectural moulded, paneled and ornamented form of all kinds and styles that are employed for decorating walls and ceilings. In fact, the art of the plasterer has always been noted as one of the oldest and finest of the handicraft arts, from the days of ancient Greece, Persia or renaissance and mediaeval Italy, France and England. Even the greatest sculptors have delighted to work in plaster ornament or decorations, and the technique of "tempora" painting was invented specially for painting murals on plaster surfaces. Another merit of plaster is that it harmonizes well with other materials and decorations, whether or not these are architectural in character.

One could never come to the end in an attempt to describe the variety and beauty of design that is possible with wood—wood cut from many different species of trees, indeed from the various parts of the same tree—whether end grain, heartwood, or wood that is quarter-sawed. Wood may be painted, stained and varnished, waxed, or treated so as to give it a "natural" finish. Often, in making wood look natural man artificially anticipates the effect of the process of weathering for which nature requires a long period of years.

The woods whose grain is thought to be not especially distinctive are apt to be painted. However, some woods, like the southern pines, are sometimes mistakingly painted because people do not always appreciate their distinctive graining. Those are the softwoods, largely of the pine variety, but especially that invaluable group of woods known as "whitewood." Whitewood is of even, fine grain, is easily worked and it can be employed for paneling and other architectural form at less cost than most hardwoods. White pine is similarly used.

There are the other pines in commercial use, especially the southern pines, also the firs; which are not only painted but which also possess a distinctive grain that makes them useful for staining. Cypress is a wood that is likewise cheap, easily worked, and is either painted or stained to good effect.

The splendid hardwoods make an imposing showing and one could not imagine interior architecture and decoration without them. Such are the oaks, walnuts, mahogany, birch, chestnut, pearwood, maple, gumwood, to name only the best known woods. They are all of honored tradition and venerable use. In recent years the popular interest in rustic or peasant or farmhouse interiors has revived the use of that fine group of hardwoods which take on a soft light finish—the maple, apple, cherry, pear. Modernist designers have likewise turned to these woods with alacrity, for one of the really sound practices of the new school is its flair for employing light colored woods decoratively, bringing out the beauty of their graining in flat surfaces with light varnishes or with transparent lacquers.

Veneering has likewise taken on renewed life in recent years, due both to the modernist tendency noted above and to the improvement in the mechanical process of splitting veneers. Veneer can now be made in unbelievably thin sheets, with the result that a single plank, of a valuable wood like walnut, or of one of those many beautiful and rare tropical woods, will yield a much greater surface of veneer than formerly, thus reducing the cost. This new economical veneering has brought into interior decoration a new influx of rare and exquisitely grained woods from all over the world.

As a result of these new developments in wood manufacture, the designer has at his disposal a far more extensive range of wood materials and processes than ever was known before in the history of the world. He knows that he can apply the forms of any period, ancient or modern, to wood technique and that wood has as great possibilities of variety and beauty of form as almost any other material. The designer of today is interesting himself in designing combinations of different woods in the same room and, in so doing, he is reviving the old practice of inlaying wood, using for his inlays other woods and sometimes metals.

Marble is another wonderful material, whose value, unfortunately, is not always appreciated. No material is more appropriate in a home, even if it is only sparingly used. This is on account of its unrivalled richness, range of color and its beautiful veining. Any interior, even the simplest, may well have certain accents of color, and marble provides these admirably. There are several hundred marbles in commercial use, obtained from all over the world, but of course, the average dealer rarely carries more than a score or two in stock. This variety, however, is usually ample to provide an extremely wide range of selection.

Most of the finest veined marbles are quarried abroad, chiefly in

(*Continued on page 86*)



Wood is one of the oldest and best appreciated of all interior finish materials. This is an Early 18th Century dining room of the type seen in the finer farmhouses and village houses of New England. Paneling of the window conceals the radiators. William F. Dominick, architect

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Drawings by Willard H. Bond



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Salt-Cellars and Superstitions

(Continued from page 25)



Oval pierced salt-cellar with blue glass liner showing classic influence of the Adam designs. Another type fashionable in the reign of George II. Courtesy The Goldsmiths & Silversmiths Co., London

phrase "loyal to the salt" indicating that it is extremely bad taste to repeat or discuss any private conversation which a guest may have heard in a friend's house.

In early times, the great standing salts were known as The Salt, and while we speak of those familiar on our dining tables today as "salt-cellars," actually this term is redundant. It is often supposed that the name was derived from the custom of storing salt in the cellar, but it really came from the Latin *salarious* or the French *saliere* (both meaning salt-holder) and for some reason the word "salt" was added.

Among the various explanations regarding the purpose of the salt, one is that it was placed so as to denote the dividing line between the high-born and low-born at table, but this is quite erroneous. And to the better illustrate the ancient tradition and how it has remained with others to the present time, it might be well to describe a table when a mediaeval lordling gave a party, or, as it would then be described, "sate at meat." Nor was it until the days of Charles the Merrie King that the importance of the great salt disappeared, after which time it was later replaced by a massive epergne or center-piece on the table, which custom still survives.

Before the days of the dining room as we know it, it was the custom for the lord of the house and his guests to dine in the great hall with his knights, gentlemen, pages and more lowly retainers. Consequently, it was necessary to have some means of distinguishing the noble from the plebeian and this was accomplished by several means, all of which, in some form or another, we observe in this era of advanced culture. While the entire household was assembled in the dining hall, they did not all sit at the same table or "borde" as it was known. The lord in the center with his noble guests, to his right and left, was seated at the "high borde" (so named because it was raised on a low platform or dais), placed across the hall, the other tables being at floor level along each of the side walls.

Only one side of the tables was occupied, the lord sitting on a high throne-like chair, from which incidentally we obtain the word "chairman," the rest of the gathering being accommodated on forms or benches. Immediately in front of the head of the household, but slightly to his right, a large salt was placed to indicate the importance of those sitting at the "high borde," hence the old term "master-salt," from which it is easily seen why, today, the honored guest is given the seat to the right of the host, that position being "nearer the salt"; other guests in the order of their social importance being farther removed from the master salt, while still others were seated at the tables in the hall "below the salt."

This phrase "below the salt" is another often misunderstood term in connection with the age-old tradition, yet it is quite easy of explanation. The elite of mediaeval society dined, as described, at the master's or high table whereas all the other tables were on a lower level and consequently "below the salt." And doubtless no little displeasure was shown at times by those who failed to gain the distinction of the "high borde," one method of expressing this being to refuse to drink to a toast.

Nowadays the master of the household sits at the end of the dining table, but the custom of placing the honored guests on his right and left is still observed. And at a public banquet the traditions founded on those of olden days are more noticeable. The presiding dignitary and the guests of the evening occupy the center of the upper table across the room, other tables being placed at right angles in the same manner as those in the great halls of centuries ago. The master salt is no longer in evidence, but the most important ornament is always placed immediately in front of the chairman. Nor would it be wide of the mark to suggest that few public dinners are held without one or more of the guests at the "lower" tables knowing some resentment at being placed "below the salt."

Our modern word "hall" indicating entrance is a survival of the great hall of mediaeval times where the entire household were wont to assemble. The term "dining-room" originated from the custom of placing two tables in a separate smaller apartment, after about 1650; one of these tables was reserved for the head of the house, his family and noble guests while those of the rank of knight were seated at the other. There were three tables also in the hall, at the first of which the gentlemen below the rank of knight were seated; at the second the gentlemen-in-waiting and pages; and at the third, the retainers and other servants.

Only for ceremonial purposes was salt taken from the great salts, the guests helping themselves from smaller salt-holders known as trencher-salts which were placed in different parts of the table; these obtaining their name from the custom of lifting salt from the holder to the trencher with the end of a knife. Later and present-day refinement demands that we use a spoon, but the many types of salt-cellars familiar to us were all evolved from the trencher-salts. Occasionally, examples of the latter are obtainable in one of the more important silver shops but the larger number now brought from England are of the later Georgian period by which time these attractive pieces of table silver had developed various shapes and especially fine decorative qualities.



This massive standing salt known as the Mostyn Salt is nearly a foot and a half high, and was used during the reign of Elizabeth. From South Kensington Museum

Possibly the lack of knowledge concerning the actual significance of the standing salt has been responsible for the non-revival of the ancient custom in America; for assuredly many long-forgotten traditions are being revived here. But it is more probably due to the extreme scarcity and consequently high values of these interesting pieces, one offered at Christies' about five years ago bringing some $9000.00. None the less there are indications of the standing salt again coming into its own as a table decoration and doubtless, in time, more of the original examples will be reproduced by modern silversmiths.

This writer recently saw one such reproduction, intended as a table centerpiece or as a sideboard ornament, which is now in the home of a prominent American family. This was copied from the fifteenth century original known as the Ashburnham salt purchased from the descendants of the Ashburnham family by a well-known dealer, some years ago. It has the hour-glass shape common during the Middle Ages with these ceremonial pieces of table silver, and is about 9 inches in height. The large bowl-shaped top has an ornamental finial in the form of a mermaid, other mermaids in relief being applied to the cover and to the bowl and base.

There are numerous surviving master salts of this and other shapes which are even larger, some being as much as 18 inches tall. And in view of the present tentative revival of the salt, as a table decoration we may look forward to some of these also being copied; assuredly they are ornamental and those who are seeking novel table settings might well look to the past. Even if English eighteenth century silver is, strictly speaking, anachronistic to the standing salts, it is difficult to imagine a more romantic setting than a table upon which the center of attraction is one of the large square or cylindrical Elizabethan salts embossed with the various ornamental motifs of that time; remembering always of course in this use of the word "Elizabethan" that it is "Elizabethan" as copied by a twentieth century craftsman. And judging from the Ashburnham salt mentioned, those same craftsmen seem to be excellent interpreters of forgotten styles.

After about 1735, the plain trencher-salts gave place to those with the circular bowls raised on three feet and from that time many of the silversmiths developed other dainty forms of these little table pieces.

Each different type seems to have been made in sets of at least four and sometimes more. The number of salts in a set was usually kept even as they were distributed opposite each other down each side of the table. It is rarely possible at the present time to find more than four early Georgian salts of the same pattern.

That no little artistry was developed by the different styles will be evident from the smaller salt-cellars shown with this article, one form of decoration, which is especially remarkable, being the piercing of the sides with various designs and using a blue liner to hold the salt and serve as a colorful background to the pierced work. This style was particularly popular during the late Georgian time, though the circular bowl on the three legs remained equally fashionable.

As individual objects it might seem that salt-cellars are more or less insignificant, but it is a curious fact that a dining table invariably seems to be lacking completion without one at each corner. For some time, there was a tendency to allow the salt-shaker to displace the open salt-cellar, but this "introduction of restaurant manners into the home" did not long survive and at the present time it is far more usual to see a pepper caster and a salt-cellar, for as the Booke of Kervynge instructs, "at every end of ye table set a salt-cellar."



Pair of George II circular salt-cellars chased and decorated in the rococo style. These were made in Newcastle, 1774. Shown here by courtesy Wyler's









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October Work in the Garden

Further Suggestions for Fall Planting

By G. A. STEVENS

TULIPS

But never mind, we can still get Tulips, even if we are denied Narcissus; and we ought to enjoy them while we can, instead of brooding over past hardships and future wrongs.

The variety of Tulips is truly legion; but they all fall into two general classes, the Early and the Late. Of these the Early Tulips are vastly more important, if gardeners only realized it; but in the quaint way such things have of happening, it seems as if the opposite were true.

It is futile to argue the question here but Early Tulips really do satisfy a genuine need. Late Tulips come at a time when the garden is literally overburdened with other blooms, and they would never be missed from a good collection of other plants.

Early Tulips suffer still from the reaction that took place against all bedding-out plants a few years ago when otherwise intelligent beings so far forgot their wits as to use plants for embroidery designs on the lawn, making scroll-work, floral clocks, lodge emblems and other stupid and ornate objects to the misery of gardeners and plants. Some such adornments still survive as objects of misdirected energy and skill, but no one dares to call them beautiful. Early Tulips got a bad name because they were so closely associated with that kind of gardening, and in consequence were swept out on the same wave of indignation that banished the bedding-out plants of hateful memory.

But a few tough-minded individuals still cling to time. A few of us hard-boiled gardeners recognize that without Early Tulips the garden is drab and without brilliance in late March and April. There are no bright red flowers, no vivid pink, no apricot tinted blooms so cheerful and so easy to have as the Early Tulips whose exuberant frivolity and sturdy constitution cause them to burst into bloom sometimes even before the Daffodils and Hyacinths.

So let us plant Early Tulips generously again, especially red, pink, and white varieties to supplement the yellow of Narcissus, the lavender of Hyacinths, and the blue of Scillas. Plant them in little clumps, or in solid beds of one color. Avoid any suspicion of design or geometry. Put them in little bays against evergreens or in groups among peonies whose new, red foliage makes a stunning foil for them.

All Early Tulips are relatively short stemmed. They are not much good for cut flowers in consequence. That is all the better for the garden. The flowers stay out doors where they were intended by Nature to be. Too many excellent blooms are wasted by taking them indoors anyway; and Tulips whose beauty is a thing of wind and sun, always look languid and sulky indoors.

Of Early Tulips the best variety is De Wet. It is brilliant orange-yellow with scarlet threads running through its color like overshot silk. Next to it, the old favorite, Pink Beauty is head and shoulders above the rest. The finest red is Sir Thomas Lipton, maybe; the finest yellow is a matter of no account, because it is a color not needed in Tulips while there are Forsythias, Dandelions, and Daffodils. The best white is Diana, but some like Lady Boreel, which is a dainty thing; and there are pretty flaked varieties like Flamingo and Princess Juliana—but it is much more fun finding these things out for yourself.

Of Dougle Tulips there is very little good to say; few people like them in the garden, although they are quite jolly in pots.

Late Tulips form a whole gardening world unto themselves; there is little use to begin discussing them here. All are good; all require the same treatment; and the field for adventuring with new varieties is endless. Some like to plant them in hateful big beds as the sour-red blotches of Pride of Harlem in city parks testify every spring. Others prefer cuddling a dozen bulbs of Dido or Ambrosia against a yew and enjoy the combination in anticipation for months in winter and for weeks in realization in spring. Some will experiment with the new white Darwins of which Helene Eaking, Zwanenburg, and Cararra are splendid examples. These white varieties are exquisite when underplanted with forgetmenots, or yellow primroses. Some with odd taste will like the dingy, arty, shades of the Breeders, and some will just riot in the enjoyment of a heterogeneous mixture of all colors and classes. All this goes to show that there are Late Tulips for every taste, and the best thing to do is to study a good dealer's catalogue and trust to its eloquence. It is terribly hard to fail with Tulips if they are planted with ordinary care in October.

OTHER MATTERS

Besides being a month for bulb-planting, this is a season in which Rock-garden perennials may be planted. It is a month in which new projects may be undertaken, important changes in the garden may be begun and executed, soil may be got ready for cold-frames and greenhouse use; compost heaps torn down and sifted; sash may be re-puttied and probably washed and painted; manure may be laid in to rot down for spring use; spindly trees and shrubs should be firmly staked; and new rose beds dug and fertilized in anticipation of planting new bushes in November or next spring.

October is a month for setting out Mertensias, Bloodroots, Trilliums, and other native plants which can be obtained from collectors at this time. It is a good season to move Evergreens, and to take in stock plants to be kept in cold-frames or greenhouse from which to make cuttings in the winter. It is a good time to take up and pull apart violas and to establish the pieces in frames for next spring's use, and it is a good time to

In fact the things to do during October are so many, so various, and so urgent that I feel guilty of taking up so much of any gardener's time telling about it, when he must know that he could be doing his garden and himself more good by being out with his plants than reading anything I have to say.



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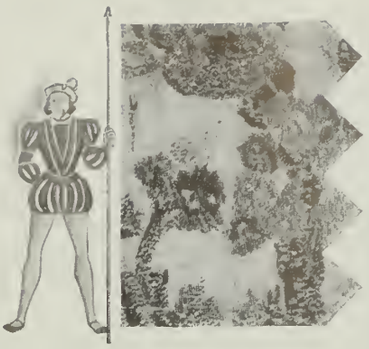
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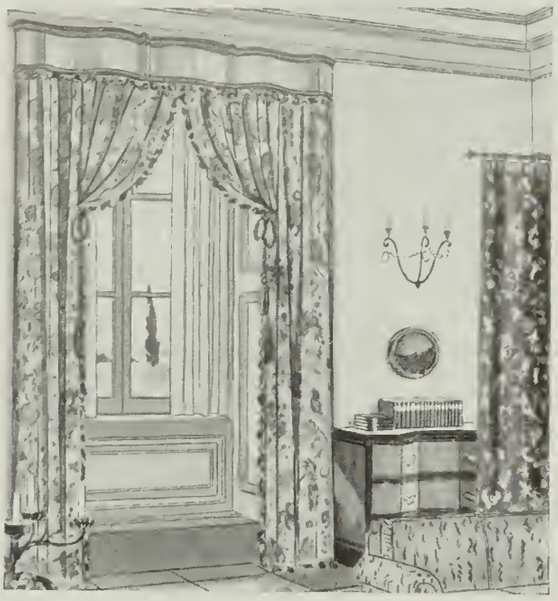
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Paneled Rooms by Modern Craftsmen

(Continued from page 28)

with much larger panels designed later; and those popular during the Georgian days, represented by the splendid pine interiors of which many are now installed in American homes.

We have allowed ourselves to wander into the fields of history and to forget our original purpose of dealing with the tonal value of woodwork as background. Here we have but three woods to consider, namely, the traditional oak, pine and the walnut which has undoubtedly become increasingly popular in this country during quite recent years. Not that walnut was unknown before, because there are old rooms in what were once fashionable city homes which are paneled in American walnut and not a few in mahogany.

It cannot be suggested that in the matter of paneled interiors we are attempting a revival of one particular style. Rather both architects and craftsmen are displaying a breadth of vision in the several slight variations and adaptations to the original so that the reproduction woodwork may be more in accordance with the demands of present-day rooms. Obviously, the superficial area and the lower elevation of some modern interiors have to be considered and frequently necessitate a modification of those details found with the early paneling, from which the design was obtained.

While there are distinct differences between oak and walnut the predominant tonal color with each is brown. It has been said that brown has always exercised a greater attraction to the human eye than any other shade. Nor is there any reason to question this when we remember that it lacks harshness, it blends with almost any other, and it undoubtedly stands foremost as a background for brighter colors. The explanation of these attributes is better understood when it is remembered that brown is a color-mixture of red, yellow and black, thus a combination of the two most brilliant and the most somber.

Oak has and retains a visible characteristic and one adding to its decorative qualities in the hard satin-like stripes or markings which are lighter in color than the rest of the wood; these are technically known as the medullary rays or rays that radiate from the center of a tree. They cross the annular or age rings which follow the circular shape of a tree trunk, and when a log is quartered and cut the saw cuts along the medullary rays giving us the wide stripes mentioned.

While an ineradicable tradition causes us to associate oak with rooms in the manner of the English 16th and 17th Centuries, as well as with the homes of the pioneers of America, walnut paneling on the other hand would perhaps suggest an interior in which the moveable furniture should be of that wood and of the styles introduced from Holland. But we can afford to take a much broader view in our choice of furniture for a walnut room, even if in producing a dining room or library in the manner of the English Stuart Period we are more or less restricted to the oak. So far as the William and Mary and Queen Anne styles are concerned, it must always be remembered that the early part of this period, at least, represents a transition from the oak to the walnut, and it is natural therefore to find pieces of furniture made of either wood in the homes dating from that time.

Craftsmen now combine something of the early with something of the later and in most instances the results are all that could be desired.

This despite the fact that the later Georgian paneling has little or no seeming relation to that which had appeared during the 17th Century; but the modern artist has by careful adaptation, associated certain of the elements. All the former elaborate carving such as was inspired by Grinling Gibbons and others is now generally discarded, except in especially large interiors, the beauty of walnut paneling being expressed by the natural markings of the wood itself.

In deciding upon the type of panel work to be installed, it is of the utmost importance that the size and shape of a room be kept clearly in mind. For this reason it is always better to rely upon the advice of an architect or upon that of an experienced decorator. The obtainable types are numerous to say the least, especially, as previously remarked, as the men making walnut woodwork have developed both the old styles and produced many others by adaptation.

With certain rooms the paneling is restricted to a high wainscoting with a wide section of plastering above; this wainscoting may be in long narrow vertical panels or shorter verticals with small squares above or below. Another now popular type, taken from the English 18th Century, continues from floor to ceiling, the upper panels being long and narrow, divided from small squares below by a molding, the stiles and rails being narrow with a fairly heavy cornice molding. The small square panels found with the Jacobean oak period, which are particularly suitable to smaller rooms, are also reproduced in walnut nor is it likely that any other type has remained as consistently popular.

Not infrequently the surfaces of the larger walnut panels are veneered with burl or stumpwood, but this is rarely done unless the room is large and the height of the ceiling is well above the average. In fact, it might be said that such interiors in which the more decorative figured veneers are used to any great extent are restricted to offices and other public buildings, and to all of us who have reason to travel in the elevators of modern skyscrapers this use of figured walnut is or should be familiar.

Mention of veneers as employed to decorate walls recalls that modern machinery has been developed to such a remarkable degree that various woods are now sliced to the thinness of heavy paper. These thin sheets are affixed to a stout canvas backing and applied to walls in a similar manner to wall paper, the framing stiles and rails being nailed on to form the panels. But thin as this new form of wood paneling is, it may nonetheless be stained to a desired tone or waxed to produce that soft satin-like appearance which good wax and "elbow grease" will bestow on any woodwork. This new method of paneling walls would seem to suggest almost unlimited possibilities, offering particular appeal to those "home-decorators" who by dint of perseverance are deserving of that wifely tribute, "handy around the house."

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The Old China of Chantilly

(Continued from page 33)

ly one of the chief objects proposed by Cirou and specifically stipulated in the royal letters-patent under which he was working.

Before going further it should be pointed out that Chantilly never undertook very much in the way of originating new styles. The factory was started with the modest ideal of making good imitations of Oriental porcelain and, although subsequent work was not confined to Oriental patterns, nevertheless the successive directors of the establishment seemed to have been content to put forth excellent adaptations of the various styles that issued from other factories. The factory continued in active operation till 1789 and, after Cirou's time, was directed by Antheaume, Potter, de Baynal and Lallement.

The products of the Chantilly factory consisted mostly of articles of common utility.

In its contours, Chantilly china at first showed the influence of Japanese shapes derived from the pieces that served as models. We find, for instance, that a lobate form was particularly in favour for dishes, trays, platters and sugar bowls. In many instances, too, Chinese shapes were adopted; this was true not only in the case of tableware and tea sets but also respecting little modelled figures and grotesques. This tendency, of course, was in accord with the prevalent rage for all sorts of *Chinoiserie*, a vogue too popular to be ignored. Along with these unmistakably Japanese and Chinese contours, or obvious derivations from them, there were many distinctively French forms that were wrought with the utmost refinement, delicacy and charm. These European forms were mainly of a later date than the purely Oriental contours which, however, were never wholly abandoned. When the Sèvres factory was well established the work done there afforded considerable material for imitation or close adaptation and it frequently happened that the Chantilly renderings could not be considered inferior to the Sèvres models. How close sometimes was the resemblance between Chantilly and Sèvres china can be judged from the fact that instances are known where the Chantilly mark has been removed by falsifiers and the Sèvres mark substituted.

The body of Chantilly china was a soft paste of even, granular texture with a mellow, creamy or slightly yellowish tinge. Although somewhat resembling the paste of Saint-Cloud, nevertheless it has a certain characteristic quality that renders it quite distinguishable from the paste of the older factory. The Chantilly body, too, seems to have been more solid, stable and resistant in the firing so that large flat pieces could be successfully made. Such pieces, apparently, were not produced at Saint-Cloud. The Chantilly glaze was of two distinct types. The earlier kind contained oxide of tin which produced a milky-white and somewhat opaque quality that really enhanced the brilliancy of the decorations, gave the ware a very individual aspect and heightened its resemblance to the Japanese models. In the later type of glaze the oxide of tin was abandoned and it was wholly transparent. This change was made presumably to meet the necessity of competition with the wares of Mennecy-Villeroy and Sèvres.

The decorations used on the Chantilly china were always fascinating in character and beautifully executed until a very few years before the factory was closed, at which time the struggle of competition was so fierce that the ware became unduly commercialised and the decoration suffered in consequence. Until then, however, the quality of the decoration was beyond unfavourable criticism and it always had a rare distinction and delicate grace that have endeared it to the hearts of all china-lovers. One of the earliest, as well as one of the most characteristic and best, types of decoration was in the Kakiyemon manner, of which the lobate gravy-boat with cover and stand is an admirable example. The colouring of the very Japanese flower sprigs is red, grey-blue, jade green, pale yellow and brown.

There was also the more staid and conventionally arranged Imari decoration with its dominating masses of deep blue, red and gold. Likewise, there were polychrome Chinese *motifs*, both floral and with human figures. One of the loveliest instances of such decoration is exemplified by the large flower pot mounted with *ormolu* stand and rim. The ground colour is a bright yellow and the lobate reserved white spaces on the sides are filled with rich-hued polychrome decoration of Chinese peonies.

Some of the pieces were decorated altogether in under-glaze blue, but the grace of these pieces is no less than that of those on which more colours are used. Besides these there were many decorations in the Dresden manner with the characteristic little Dresden scattered flowers and sprays in polychrome. There were also polychrome flowers, fruits and birds similar to those used at Sèvres, and the blue, green, yellow and rose grounds in the Sèvres style, accompanied by gilding, reserved panels and multi-coloured flowers, are quite comparable with the same kind of decoration executed at Sèvres. Added to all these there were in the Chantilly repertoire embossed patterns of basketwork and sundry similar *motifs* for the rims of plates and necks of jugs; perforations for fruit baskets and plate rims; modelled and applied embellishments for white ware; and modelled figures, flowers and grotesques for the knobs and handles of different pieces of tableware, these latter being often enriched with colour.

Two other types of decoration very characteristic of Chantilly china reflect the jealousy of Sèvres—the decorations in monochrome, sometimes with the birds, flowers, fruits and other *motifs* in a clear green etched with black; and those either in monochrome or with a very few quiet colours as accents, and no gilding, the rims, knobs, handles and other parts, where gold would ordinarily be applied, being finished instead with mauve, blue, rose or dark green.

The customary mark used at Chantilly was a neatly drawn hunting-horn applied in on-glaze red. This red enamel-painted mark sometimes gave place, in the late eighteenth century, to the same device in blue. Likewise, the later marks are often accompanied by letters and figures meant to indicate particular patterns or the identity of the decorators.



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California Home with Italian Influence

(Continued from page 35)



The rear garden contains a lily pond and flagged terrace, surrounded by shrubbery that conceals a revolving clothes line

almost all woodwork has been eliminated from around the openings in the living room, where the unframed rectangular fireplace is emphasized by the slightly bowed-out wall and plain square tiles of the hearth.

In the colorful fresco around the arch of the living room entrance is seen a revival of one of the most common methods of wall decorations during the Renaissance, which till recently was almost a lost art. The base of the plaster being mixed for the *burning in* of the color, which will neither wash off nor scrape off, and hence is as permanent as the wall itself.

The pale apricot tone of the waxed, hand-finished plaster, forms a pleasant ground for the lively fresco, another gay note being struck by the bright red lacquered, planked door of the fuel room in a corner near the fireplace, which room also houses card tables, music rolls, and the like.

The casements across the front of the living room, which really are doors, swing out to the little wrought iron railed balcony at the front, while the second group, located to one side, which with their transoms are ten and a half feet high, are cut to within two feet of the floor.

The mahogany and oak parquet flooring of the living room, which is patterned into large squares, continues in smaller squares into the hall, dining room and library, steel living room floor beams above the garage insuring against sagging or vibrations during dancing.

Through the two wide arches of the hall is obtained a long vista of both living and dining rooms; a small niche in the rear wall of the latter room, by suggesting a third arch, lending depth to the picture.

Other than a pair of shallow china and glass closets framing French doors that open to the side garden, the dining room is void of built-ins, a second group of casements, or doors, opening to the cement block loggia at the rear. All dining room woodwork, as well as that of hall and library, is in acid etched finish, and lighting fixtures, like those of the living room, are of wrought iron.

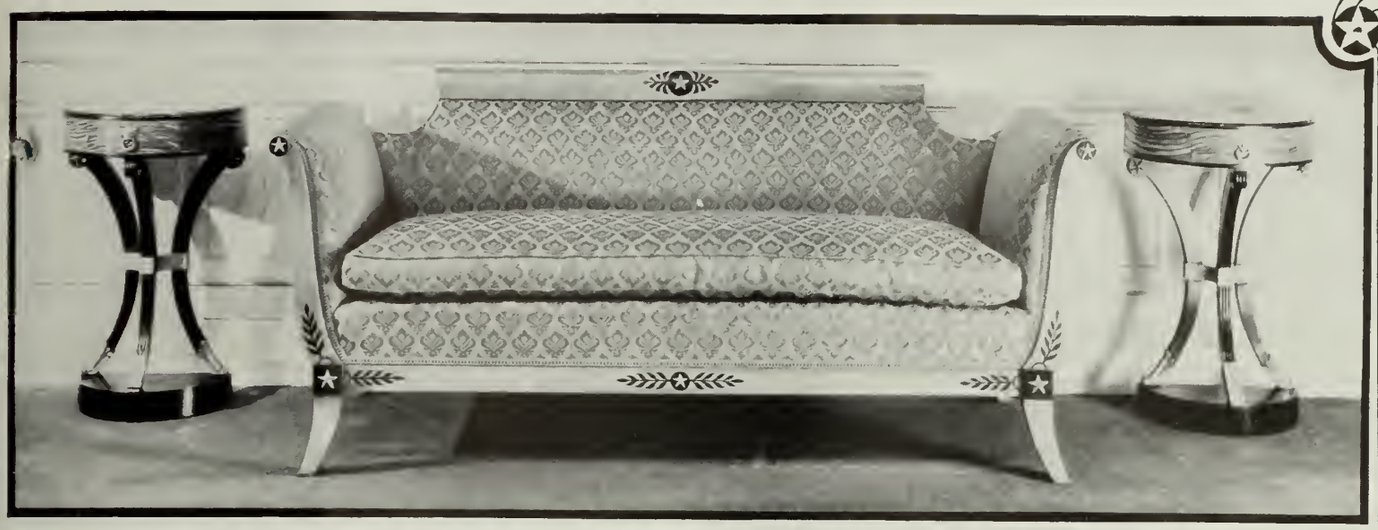
Detail of main entrance, showing plain planked door, and the simple goose neck style bracket lamp, designed specially for all exterior points



Compactness and efficiency are combined in the service part of the house, where the walls are covered with canvas in order to save wear and tear on the plaster work.

But a single door cuts into the wall space of the scientifically planned kitchen, where both long walls are completely filled with built-ins . . . the large tiled sink and drains beneath wide casement windows, housing spacious drawers, shelves, and two heavy slicing boards.

(Cont. on page 78)



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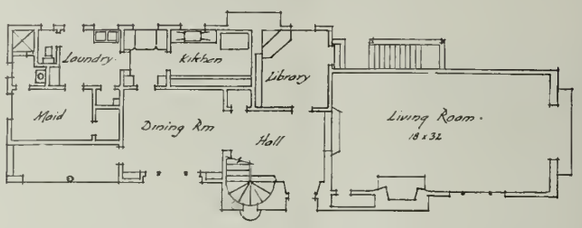
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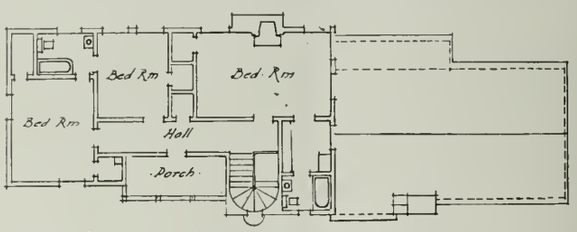
2322 WEST 7th STREET, LOS ANGELES

California Home with Italian Influence

(Continued from page 76)



Floor plan of the DeWitt house denotes the extreme simplicity of arrangement of the eight rooms, which have been so planned as to also permit a side and rear landscape garden within the hilly lot



The second floor plan of the DeWitt house shows the very complete arrangement of the bedrooms with adequate bath arrangements

Colonial Homes of Great Dignity

(Continued from page 23)

this series have pointed out this truth in many specific ways?" he asked. I nodded assent.

"It takes no small effort to get all those many elements into a perfect whole," continued Mr. Platt. "A sense of fitness and of restraint and of good taste should guide the architect. I suppose you are going to ask me about styles?" he asked, smiling.

"It is a prime quality in your design," I replied. Mr. Platt then said:

"Perhaps the most concise definition of style is the French one: *Le Style c'est l'homme*. This means that if an architect has style and if he is a real man and an artist his hand will be recognized in every bit of his work. People in looking at his work will say immediately, 'that is *his* work.' This means that the architect has such profound convictions as to precisely what the work should be that his individuality is clearly stamped upon it. This is the true way to view style. By style is not meant accepted historical definitions—like the Gothic style, the French style or the modern style.

"On the other hand", explained Mr. Platt, "it does not mean that the architect should break with tradition. The architect necessarily incorporates in his own work beauties that have impressed him in the architecture that has gone before him."

"No one should hope to turn his back on the past with success," I observed.

"We need the experience, the inspiration from other countries," said Mr. Platt. "The English teach us much. To a greater extent than any other people the English have developed the country house in relation to its surroundings. That is because the country home seems to have meant more to an Englishman than to other men. But there are other sources of inspiration to an American than England. One would be foolish, for instance, if he did not take advantage of the beauty that the French and the Italians have each instilled into their own country life.

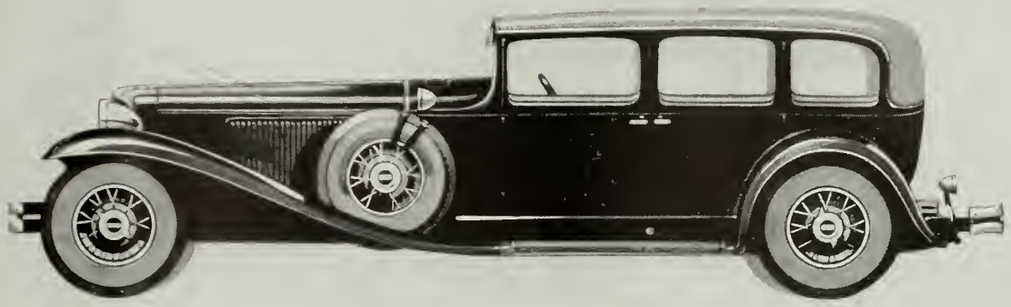
"That brings us to the American accomplishment," observed Mr. Platt. "We too, like other peoples, have adapted the country house and its surroundings to our own climate and landscape. Both our climate and our landscape are different from those of other countries. In England people need sun all the year around. In Italy they want it only in the winter. France stands midway between those two countries in that respect. But in the United States we have many climates and the character of the landscape varies enormously in different parts of our country. Each requires a more or less individual country house and garden architecture of its own.

"On the other hand one may question whether or not we Americans have contributed anything in country house architecture that seems to be distinctly our own—except for the bathroom and the butler's pantry, and except for the general convenience of our house plan. Have we ever invented anything in the way of furniture? Compare, for example, furniture of the various periods of French, English and Italian architecture and decoration. In our history we have nothing like that—nothing that can be recognized as being exclusively in the style of the period."

"There is no doubt of that," I agreed.

"But, nevertheless," said Mr. Platt, "we are making progress. Things in this country are being done better —perhaps better than anywhere else at the present time. It is our fault if this is not true, because here in America we have had opportunities in architecture that no other country has ever had—especially in the vast amount of building and of money available for it.

"One point must never be forgotten. No matter how beautiful the plan may be and no matter how beautiful the execution of the plan and the furnishings—unless the client plays his part the thing will not live. It will not have that vitality that comes result only from the fact that the house was built for an owner who appreciates what he has and who knows how to use it. After the architect has finished with the design the owner must go on with it and make it a living thing. The architect can go only a certain distance toward the final result—the client must do the rest."



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Duncan Phyfe Furniture

(Continued from page 41)

Scotland and came with his parents to America, about 1784, when he was 16 years old. The family seem to have settled in Albany where Duncan learned his trade and some years later (1795) established himself in business in New York.

That general notice which Phyfe's furniture has attracted during the past few years is traceable to its suitability to present-day interiors. The modern cabinet-maker first began to copy the various types of tables and other odd pieces, but later produced complete suites both for dining rooms and for bedrooms. Like the furniture of Hepplewhite, that of Phyfe is remarkable for the use of graceful curves; besides which there are certain elements indicating the personal predilections of the New York craftsman.

With all his finer work he sought and accomplished a light gracefulness combined with perfect stability of construction. The result is that a dining room furnished in the Phyfe manner is at no time somber or heavy, though always evincing that dignity associated with the ceremony of dining a century ago.

Like curves appear with the frames of the chairs which have the lyre with four strings to form the backs, the front legs taking the graceful incurved shaped found with many of the English Late Georgian chairs. This particular suite is also illustrative of Phyfe's use of the carved acanthus leaf ornament combined with reeding, a decoration which is applied to all the supports of the pedestals. The acanthus leaf motif is also carved on the front legs of the chairs; a feature which may be regarded as typical of Phyfe's designs.

One point in connection with this furniture has long since been recognized both by laymen and by professional decorators: That is the value of one or two pieces in a room which is otherwise treated in a different style. As an example of this, we will assume that the cabinet in a living room is of the more severe architectural style of Hepplewhite; some of the chairs have the open arms and the upholstered panel backs and seats with square legs and stretcher rails of the Chippendale period; other chairs have similar robust straight legs and rails with the "hump" back found among those of Hepplewhite. If the tables and sofa for such an interior had like straight supports, it would be impossible to avoid a sense of uncompromising severity with the setting.

With the Duncan Phyfe revolving-top tables that are made today, drawers are still fitted in the deep flange, but certain sections are left open as shelves for books, pipes and other items which one likes to have near a favorite chair. A convenient arrangement, because once seated, all that is required is to turn the table top around and another section of the "library" appears for inspection. Further such a table is convenient for writing.

We have remarked that all Phyfe's finer designs such as are now being reproduced in present-day shops, are unmistakably inspired by those of the English Neo-Classic school. But a comparison will show that he sought to interpret many of the various motifs in a distinctive and individual manner. In fact, it might be said that he endeavored to produce a style which would, in time, come to be regarded as essentially representative of an American tradition. By far the larger number of his chair designs display a decided influence gained from the ancient Greek seats.

This characteristic is especially indicative of his efforts to eliminate straight lines and the frequent appearance of the lyre motif as part of the pedestals emphasizes his desire for curved forms. Probably it has been this very fact which has been instrumental in bringing the attention of the present generation to this furniture; because it has recently been obvious that the majority of us have tired of the monotony of the eccentric verticals and horizontals.

Rich Simplicity In New Modern Fabrics

(Continued from page 53)



Artificial silk and cotton 50" velvet in red and beige or green and beige. By courtesy of Johnson & Faulkner, Inc.

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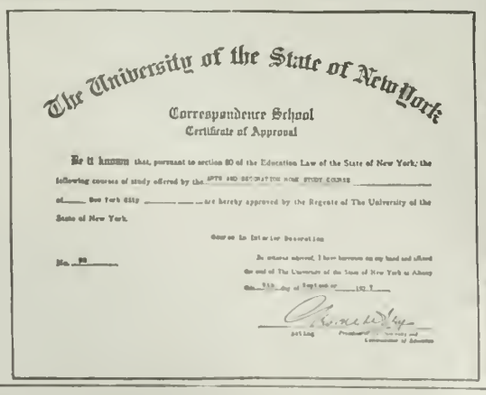
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Broadway to Date

(Continued from page 45)

tile since Leonardo da Vinci as Heywood Broun. He is, too, besides possessing so many and varied attributes, the very eyeball of Publicity, as Hamlet once said (or was it Broun himself?). Mussolini, Shaw, Broun—there you are! And you and I crawl toward our obscurity!

Mr. Broun ran for Congress, he runs a daily column, he has appeared in bread-lines, he has done everything possible to Mend the Heart of the World. Now he really entertains us!

It's a great show—"Shoot the Works"—with Heywood Broun playing seven or eight different kinds of rôles, all of them perfectly. No such acting has been seen on Broadway since Lionel Barrymore played "Macbeth". He plays the shy boy, the lover, a Viking king, an old roué, a Sicilian gangster, a Believing Husband, a night-clubber, an ironical schoolmaster and, finally, a soft-hearted columnist.

And every one nearly helped Mr. Broun in the preparation of his unique revue—Dorothy Parker, Nunnally Johnson, Peter Arno, Irving Berlin, Jack Hazzard, and almost everybody you can think of except Doctor Cadman and Andrew Mellon.

The evening rolls along through sketches, songs, quips, quiddities, and many choice slices of bolony. Next to the Gargantuan, Puck-like, Ariel-like Broun, I liked Bill O'Neal best.

"Shoot the Works" is unforgettable!

"THE PSYCHOLOGY OF O'NEILL"

The Theatre Guild and Jed Harris having decreed this season to be an O'Neill season, I have been meditating on four impressions I get from the O'Neill plays. They are:

Man versus the Universe: All the characters in the O'Neill plays might be sculpt as the Laocoon. They struggle with the serpents of heredity and environment and are doomed. The universe conspires every moment against the individual. He is born to be toyed with, degraded, slaughtered.

There is no "redemption" anywhere, except perhaps in smug conformity and gold. For those who think, feel and revolt there is awaiting them a Caucasus or a Calvary. Prometheus, Christ and Laocoon are the everlasting symbols of Man.

Irony: Irony is the belly-guffaw of Rabelais frozen in the brain. Or maybe it is only a hard-boiled tear. The irony of O'Neill is the latter—a hard-boiled tear, for it is doubtful whether he is capable of a guffaw.

His is the irony of Strindberg, Ibsen, Octave Mirbeau and Ambrose Bierce. It is an irony implicit in the very nature of his characters—whether it is Yank, the Emperor Jones, Anna Christie or Marco Polo. Each one carries within himself the germ of his own buffoonery.

"Man is the only animal," says Cabell, "that plays the ape to his ideal." In O'Neill's plays we are all apes, trying to imitate ourselves, seen in the mirror of our brain-dreams. But the irony of O'Neill is not bitterly anti-human, as it is in Swift and sometimes in Bierce. At its heart is pity—or at least a vast sympathy—which is always superior to pity.

The Social Conventions: In O'Neill's dramas the conventions, customs and laws of society are everywhere the enemy of the human being. Only the strong, unscrupulous, daring Dionysian being stands a chance of carrying away the gates of Gaza.

Amoralism: It is in vain that one looks through O'Neill's plays for a "message," an ethic. He is always, even in some of his earlier unimportant plays, beyond good and evil. He is as inexorable as Sophocles, Thomas Hardy, Turgenev and Strindberg. His characters are chemical and psychological experiments, just as all of us are in the hands of the unseen Master of the Laboratory.

"I am not here to teach—I am here to reveal," might be the motto of the author of *Desire Under the Elms,* as it has been of every artist worthy the name from Aeschylus to Robinson Jeffers, another great American master of Tragic Beauty.

His new play, "Mourning Becomes Electra" sums up the four viewpoints. But of all O'Neill's plays the one that affected me most, that I believe to be profoundest and most lasting, is "Lazarus Laughed".

CIVIC OPERAS

The Civic Light Opera Company, under the direction of Milton Aborn, made such a hit in its Gilbert & Sullivan revivals that it is to become a permanent institution in New York, giving at a $2 top all the old light operas. After the tidal-wave of jazz and meouwing and caterwauling on barbaric instruments that they call music this is a relief. Let us have even "The Chimes of Normandy" and "The Grand Duchess"! Down with the saxophone! Up with the violin!

The Civic gave us two near-novelties when it revived Gilbert & Sullivan's "Trial by Jury" and "Ruddigore." The first is a short one-act satire on trials by jury, extraordinarily bold when you consider that it was first produced in London in 1875. But the English have always enjoyed fun poked at themselves. "Trial by Jury" is farcical and even grotesque, with some good music by Sir Arthur Sullivan. Frank Moulan and William Danforth were heads up in this.

"Ruddigore" is the only one of the G. & S. operas that does not contain a famous lyric. It is, truth to relate, not one of their top-notchers, although nothing that this great combination ever did could be called mediocre. When tired of "modernity" see these Civic revivals.

"WHITHER, MASKS?"

The rarest thing on our stage is the grotesque—the tragic grotesque. It should be with us today, but it is not. This is a grotesque-tragic epoch. Why hasn't drama reported something of this to us?

The philosophy of the grotesque is bedded in the cock-eyed squint at reality through flying images. It is the comedy of the imagination. You guess at "what it is all about"—just as we do about life itself. What is it all about? Whither? Why? Whence? We see only sections of things. It's all a cock-eyed squint. There are no absolute proportions. Mixed pickles—that's reality.

Since the war life seems rather grotesque to most of us. We are knocked into a cocked hat. All standards in drama, art and literature are cock-and-bull stories—mostly *bull.* Euclid is dead. Einstein and his crazy, topsy-turvy universe is here! There is no solution for anything. All is

(Continued on page 84)

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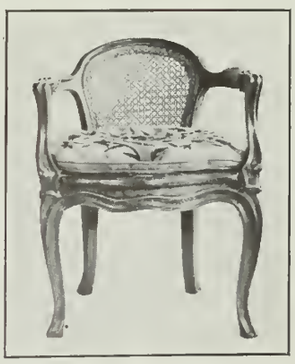
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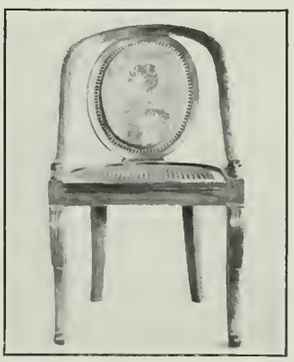
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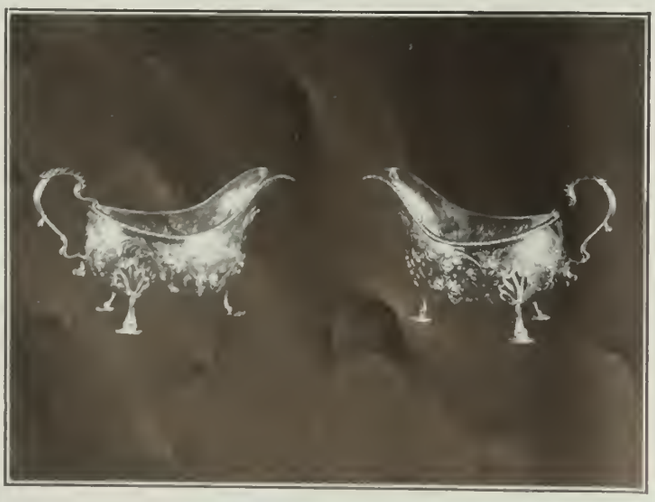
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(Continued from page 82)

image. We are all pleasantly insane, as Pirandello will tell you in *Right You Are If You Think You Are*. And if you are not insane you had better pretend you are, he says in his *Henry V*, a great play of the grotesque school which was done so poorly here several years ago.

In the grotesque drama we are trying to look at ourselves as in a convex and concave looking-glass because we are sick of looking at ourselves normally. The enormous laugh of Aristophanes and Rabelais has not triumphed over our tragic conscience. To escape the consciousness of guilt we try to make ourselves believe we are insane.

Which remark brings me to Pirandello's *Right You Are If You Think You Are* and his *Henry V*. *Right You Are* is builded on a foundation of pure farce and rises story by story to the spaces where the gods laugh at humanity. There is no truth. What you believe true is true. There is no way of judging sanity from insanity. There is no such thing as human personality, for we have a different existence in the mind of each one who knows us. All is illusion. Life is a mirror of some hidden Reality in which we beings move as phantoms. This, I believe, is the groundwork of the drama of the future, and Luigi Pirandello is its prophet.

Henry V is another tremendous indictment of life done in the grotesque. A man goes insane through an accident at a carnival while he is impersonating the character of Henry V. His friends continue the illusion that he is the Emperor for twenty years, but after twelve years he recovers his sanity, and his disillusion is so great that he prefers to remain insane in the eyes of the world, and even murders—we can't condemn an insane man.

The point is this—this man was greater as an insane man than the stupid, sane people around him. Hamlet played the same trick. Pirandello says that all forms of sanity are akin to stupidity, and that it is only the illusion, the lie, the streak of madness that lifts us to the sublime.

In Shakespeare and Racine and the Greeks this madness was incidental. In the Pirandellan theatre it is a doctrine, a philosophy, a metaphysic. It is in some degree a universal quality, for every being conceives himself as he is not; he continually falsifies himself in the mirror of his egotism. "Would some good God the gift t' gie us—." You know the rest. But Bobby was wrong. *That* would be *the* tragedy—to see ourselves as others see us. Defraud us not of our madness, our hypocrisies, our eccentricities, our lies, our peacockery!

If the beings in a Fourth Dimension are looking down on us they see us as grotesques. They look on our tragi-comedy with satanic merriment, through the eyes of an Aristophanes, a Swift, a Voltaire, a Capek (of "The World We Live In"), a Pirandello.

I do not include Shaw in this supermundane audience, for he is a Karl-Marx-made-a-man-of-me mountebank, and he has not the terrible grin of Pirandello, but only, at the most, a satanic simper.

"THE WELTER OF REALISM"

Legitimate realism is the attempt to put before an audience an exact reproduction of a New York street, a city-room in a newspaper office, a front-line dug-out or a New York cigar store. It is based on what Henry James called "the emotion of recognition," which is the psychological basis of all realism in any of the arts. The eye and ear of the greatest number must be moved spontaneously to make the tongue say, "Oh, isn't that true to life!"—the word "life" being used here in its very lowest terms, the eternal mechanics of everyday contact.

I saw a play some years ago in which John Mason appeared—the name of the play escapes me at present—in which the stage was given over completely in one act to an exact duplicate of a Childs restaurant. Tremendous applause always greeted the rise of the curtain on this scene, and the play had a long run, mainly, I believe, for that reason. "My! if you want to see a Childs restaurant, go to see—" (naming the play), many persons said to me. Yet there was, of course, more to the play than this scene. But it was that scene that stuck.

The success of the moving-picture depends, fundamentally, on this craze for instant recognition, for the instinct to see nothing but the familiar—a cow, a locomotive engine, a stenographer at work in a downtown skyscraper, a close-up of a paper-weight, a corner drug-store in a small town. This craze for realism is also observable in the books of the day—and which subsequently go on the stage—life as it is, as though it weren't enough to live the questionable thing every day without adding to it its representation in print and on the stage! The purely imaginative and the purely romantic are at their lowest ebb everywhere—as though the imaginative and the romantic were not as "real" as sheer realism!

"THE MUSICAL-COMEDY RACKET"

Racket both in its literal meaning and its metaphysical one. So let us now conduct a more or less profound inquiry into why they stream from the fourteen or fifteen points of the compass with festal lights in their eyes and their mouths wreathed in Steeplechase grins to pay ticket speculators grim and gorgeous prices for such mosaics of slop with names such as *Moo-Cow, Goo-Goo, Choo-Choo, Cutey-Cutey, Hi-Diddle-Diddle, Piggy-Piggy, Pussy-Pussy, Oh, Ebenezer! Soopy-Sappy, Nunkey-Donkey, Doodle-Goof, Blah-Blah* and *Alley-Boop!* You will see these names in white fire either this season or next. I have not patented them. I give them to the Synthetic Mozarts of musical Broadway for their very own.

But I delay the inquiry with my well-known asides and verbal philanderings (a weakness of too much early street education and no college discipline). Why do they go to hear the same tenor, soprano and basso-bluffo (under many revolving aliases) sing the same song over and over again? Because of the mob's indestructible love of the familiar and its holy fear of the seat-worm, Change. The same old legs, the same old costumes, the same old joke factory, the same old impersonations? See previous reason.

Then we have the well-known instinct of "release". They get this in the scenery, veils, perspectives, spotlights and "bulls", together with an ear-choking and brain-numbing chaos of catgut, drum, horn and saxophone.

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Building for Enduring Beauty

(Continued from page 64)

Italy, France, Belgium, Greece and Germany.

From Italy comes a variety of celebrated veined marbles, among them the tawny, golden and gray Sienas, the rich dark red Verona, the bottle green verde antique. France gives us the lighter, delicate Hautevilles, and others, Belgium the marvellous plain jet Belgian black and the even more striking veined Belgian black-and-gold. Greece sends us the lovely spotted, pinkish, peach-and-white, and cream-toned Skyros marbles, and from Germany comes some of the finest stones of all—especially the veined Famosa. The Golden-veined (with a warm grayish ground) Famosa is one of the most delicately beautiful marbles in the world.

The United States, nevertheless, has an excellent range of colored and veined marbles, as well as a series of hard, close grained, impervious marbles for artistic use and for practical purposes, such as flooring, and in kitchens and bathrooms such as floor and window sills, etc.

Akin to the marbles are a number of colorful stones—generally limestones of which the celebrated whitish Caen stone of France, the Bedford and Portland stone of England, the Roman travertine stone of Italy, and the Indiana Limestone, Kasota, Briar Hill (a sandstone) of the United States are but a few examples. These stones are used for wall and fireplace facings and for architectural details much as marble is used. The chief difference is that they come in thicker slabs. They show to good effect in entrance vestibules, halls and stairhalls, and also in certain details in rooms, such as hearths and fireplace facings.

Still another ancient material is tile. Its artistic and practical value was pointed out in the article "The Importance of Good Floor Coverings" in the August issue of ARTS & DECORATION. Like marble, tile, too, may add that needed wonderful touch of color in an interior. In addition it has great interest of pattern. Never were finer tiles available to the designer than today, both domestic and imported.

Metals, too, are usually essential in an interior, in grilles, railings, lighting fixtures, electric light switches and wall outlets, in hardware, and countless other details. Not only has the fine old historic craftsmanship in metals been revived, but to the ancient technique in iron, brass and bronze has been added a new technique whose possibilities we are only just beginning to glimpse. Metallurgy plus industry has provided us with a new set of metals—aluminum and non-staining and non-rusting nickels and steels in a score or more of different compounds and alloys. These are being put to good use in interior decoration.

Glass, too, has followed a similar course of progress. To the old art of the glazier the new technique adds fresh sparks of inspiration and rich resources of technique. Glass means color, texture, quality of light, reflection, accents, delicate plane surfaces and rich forms. The modern etching of patterns on opaque or translucent glass is a valuable contribution to the art. One should remember also that glass combines well with metal, and that today, besides the familiar combination of glass with gilt or lead or wrought iron in framed mirror or window sash or lamp, we have the new silvery-appearing metals mentioned above.

In applying all these varied materials, one should know what materials are suited to certain well-known types of design, particularly the period designs. Such a classification, however, should be flexible, since much depends upon the degree of freedom with which one departs from the conventional patterns. The freer the period design, and more original, the freer may be the choice of materials involved.

The period designs were based in part upon the use of materials that were local to the country at the time. In the early English Elizabethan and Jacobean rooms, therefore, oak—particularly oak paneling of more or less architectural character—was a material lavishly used, along with plaster ceilings, there either plain or decorated. Oak was likewise used extensively for floors and for the heavy, rather architectural furniture of the period. Limestone—of the Bedford or Portland type—was also employed for architectural motives, around the doors and windows and fireplaces; and for floors, particularly the floors of entrance vestibules, halls and corridors. Plaster was also used for walls. Glass, often colored or tinted, was an integral part of the design. It was featured in the large casement sash of the mullioned windows. Wrought iron details were generally an important part of the effect.

In the ensuing periods in England came a wider use of materials. The oak technique of the earlier times—supposed to be based on the workmanship of the shipbuilders—developed greatly with the employment of other woods. Thus, in the time of the Georgian period, we see monumental rooms paneled on walls and sometimes on ceilings in walnut. The finer grain of walnut permits more delicate carving and so the elaborate technique of Grinling Gibbons ornament is based largely on the use of English walnut. In the less formal interior effects, the English pine paneling—often knotty and of light, "natural" finish—is frequently observed. Other woods, such as pearwood, came into use at the time.

In the English Georgian periods, plaster continued to be popular, although in smoother surfaces and in more classic architectural forms, generally painted in light, delicate colors. This development culminated in the style of the Adam brothers. It continued into the ensuing Greek revival period, in which wood was sparingly employed, generally only for trim.

A somewhat parallel development took place in France. In the earliest French designs of the Renaissance, such as the period of François I, oak was favored, but the French soon developed admirably their native walnut, both in dark stained and in lighter "natural" finishes. Other woods were also taken up. However, by the 18th Century, in the periods of Louis XIV, XV and XVI, plaster was the favored material for the formal architectural interiors, on walls and ceilings, which were light and often touched up with gilt, and

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The Vast Lure of the Lilies

(Continued from page 49)

delaying to write of the famous Gold-banded lily, *Lilium auratum*, which is white in part, though not tubular. Its extreme beauty belongs in the Archelirion group, because the blooms open out broadly, the segments being "reflexed" and fringed or twisted so as to give an air of sumptuous elegance to the short but heavy cluster or raceme in which they appear. As I write I think of two superb stands of this lily I found years apart and miles apart in Pennsylvania's wild Sullivan County. A peaceful old lady sat in the mountain-village home porch beside which grew a tremendous stem on which were at least a dozen immense Auratum flowers. I got my picture of it on a glass negative, but I have a better one in a flower-memory! The other hung from a steep hillside where the farmer who loved it had planted it in "chip dirt," as he called his natural leaf-mold. I wish I could do ten per cent as well as either of these mountain folk had done without trying. One can easily buy and as easily plant (always deeply in good garden ground with that sand pillow increased to surround the bulb) the noble Auratum, and it usually blooms, then, alas, as usually, or altogether too often disappearing.



The suberbum, the American Turk's Cap lily, is orange or scarlet, spotted with purplish brown, drooping, the petals strongly reflexed

My feeling is that we fail with Auratum because we buy the big, fat bulbs the canny Japs have fed up in rich soil for our American market, these bulbs also having had their roots rubbed off to make them look pretty. No power of reproduction has been left in them, and they deliver and die. Mr. Wilson told me he had found this lovely lily in great perfection on the slopes of Mount "Fuji" where the soil was only volcanic detritus, but with a considerable protecting ground cover of weeds that kept the soil cool. Probably we will come to have sound small bulbs offered to us, with roots, sometime, and then we can keep Auratum growing and going. Meantime, the wise gardener will plant it annually and hopefully—it pays for itself in one season anyway. (A word of suggestion to the beginner is to buy preferably the Platyphyllum variety of Auratum. It is stronger and better.)

In the same Archelirion group is the magnificent *Lilium speciosum*, which is almost as beautiful as the Auratum and much easier. Clumps do get established in a garden border, and they carry the glory of lilies way into the fall. The plants are sightly when not in flower, and the various sub-varieties give a range of rich beauty. Rubrum and Album are, of course, described by their names, though the first is rather a very deep pink. Melpomene is also an excellent form. The Speciosum bulbs take the same treatment as Auratum, and they do well with partial shade. No one need be afraid to adventure in the Speciosum field. As I have said, they bloom desirably later.

Some years ago there came from West China a new lily which at first was called a yellow Speciosum. Later it was defined as a true species, and named *Lilium henryi*. It has proved an easy and dependable lily, adaptable and quite permanent. Its brown-spotted orange-yellow blooms come at the summit of long, bending stems, and it loves half shade. It now comfortably belongs in American gardens. No one need be afraid to start it.

Among the very easiest of the lilies is *Lilium tigrinum*, the Tiger lily, which in July and August brightens many a garden corner with its wide racemes of orange flowers, spotted brown-purple. Japan and China gave us this treasure, now naturalized among us as is the lilac which came from Bulgaria. The Tiger lily, preferably of the Splendens variety, will enjoy almost any situation, flourish-

(Continued on page 88)



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The Vast Lure of the Lilies

(Continued from page 87)

ing in the full sun which rather discourages other lilies. It grows to four feet, and old clusters are fine in their informal elegance. Tigrinum has the same peculiarity as that mentioned for the Sargent lily, in that it produces bulbils which if planted will grow into blooming bulbs.

Among the lilies of color are the many elusive and desirable American species. The Superbum lily (*Lilium superbum*) is often called the American Turkscap, because it is in the Martagon group which has recurved segments for the most part. This Superbum is plentiful in the wild from Canada to Georgia, but not at all plentiful in gardens. I think it is mostly because we are not sufficiently observant and patient with it. At Breeze Hill I have at last managed to make it happy, and that makes me happy as well. At my summer mountain home in the Pennsylvania Alleghenies, I am looking as I write at a glorious clump of Superbum planted in the edge of the forest eleven months ago. It needs shade, and ground cover, and "let alone," apparently. I suspect many failures result because the curious bulb it has is misunderstood. It is double, like a dumb-bell (the botonist calls it rhizomatous), and sometimes three bulbs are joined by the connecting rhizome. Like all lily bulbs this needs careful handling.

California has a lily related to Superbum in *L. pardalinum,* sometimes also called the Western Tiger lily. It is handsome, but a bit hard to make comfortable and continuous in the east.

Our own eastern "lilies of the field" are difficult to make succeed in gardens, though easy enough where they naturally grow. *Lilium canadense* ranges its spotted yellow-orange and red flowers from New Brunswick to Georgia—except in my garden! Another, *L. philadelphicum,* grows as generally in the wild, but grudgingly in the garden.

The daintiest of the lilies I know is *L. tenuifolium,* the Siberian Coral lily. It is also easy to have, though not enduring long, a difficulty met by the ease with which it may be grown from the seeds it freely produces. Its clear scarlet bells are bright anywhere, but perfect in rock gardens.

There is a group of lilies which I am here referring to as Candlestick lilies, because the bloom is always upright, on the end of the stalk, and not inclined at various interesting angles as are most of the other lilies. These Candlestick lilies also are as assertive in color as they are in upright habit, for they bloom in vivid shades of scarlet, orange and yellow, frequently spotted or "maculated," as the botanist puts it. They are vigorous, spreading, easy to grow in full sunshine, and form a spot of gorgeous early-summer color when massed in the border. I have never heard of any disease or difficulties to which they are subject. They include a number of botanical species, and I presume I am treading on dangerous ground when I say that they may be bought as *Lilium dauricum,* as I best know them; as *L. elegans, L. umbellatum, L. thunbergianum,* and so on. All are good, some are better; all are comparatively inexpensive, all require no especial care.

As I write I am bothered not to go afield among the lilies of my acquaintance. I want to tell of the apricot beauty of *L. testaceum,* of the vigor and peculiarity of *L. hansoni,* of the Martagons, of *L. croceum,* of the pompous *L. pomponium.* But I forbear, urging my readers to begin with restraint and in a spirit of adventure, sure of that garden joy that comes to all who strive with intelligence, with or without full success. If we all succeeded every time, what would we have to talk about?

Building for Enduring Beauty

(Continued from page 86)

sometimes ornamented with mirrors and crystal chandeliers and bronze details. Nevertheless, wood was beautifully used for the parquet floors, which were of oak and walnut, with a light finish.

In the earlier French periods limestone—like Caen stone—was used for architectural details. By the arrival of the 18th Century, marble was favored, for the French designers perceived its rich decorative possibilities.

The Directoire and Empire styles had much in common with the contemporary English post-Georgian modes in the materials used, particularly in the prevalence of light painted plaster walls and ceilings.

In the French provincial interiors one sees a wide use of light native woods, largely hardwoods, and frequently cut from the orchard. Plaster was used, generally in a simple rustic manner. Stone flagging or tile floors were characteristic. In the metals, iron, brass and pewter were favored.

The same elements enter into the materials of the Spanish and Italian Renaissance periods. In those countries, wood was scarce and the oak and walnut at their disposal was not used as lavishly as in the north. Plaster, stone, marble, tile, wrought iron, bronze and brass—these are the chief materials of the Mediterranean countries. In the later, more ornate periods, plaster, stone and marble were used with the greatest richness and elaboration of architectural form.

Again, in the interior styles of Early America, one sees the same tendencies. The earliest rustic homes were marked by a varied use of plaster walls and ceilings and painted white pine trim and paneling. Also, natural woods, particularly pine, were used to sheath the walls in many of the first homes. Pine and oak planks were used for floors. Native stone, either rough or smooth like flagging, was used for fireplace hearths and facings. Wrought iron, brass and pewter were the usual metals. Then, in the later and finer mansions of the later 18th and early 19th Centuries, the materials of interior finish were like those of the English Georgian designs on which they were modeled. Our beautiful native orchard woods were favored.

The list of materials is by no means exhausted. Again, the resources of industry provide us with a new series of synthetic materials desirable for wall and floor coverings and for other uses. With varied technique we are able to get new effects and to bring out hidden beauties in the materials themselves.

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A New Ideal in City Living

(Continued from page 51)

Fancy becoming a débutante in a "Jade Ballroom" or giving your bridesmaids' dinner in the "Rose Dining Room!" Or your first reception in the "Empire Ballroom," which, except in size and space, closely resembles the Empire Room of the Old Waldorf. And how easily entertaining is done in this fairy palace not only for public functions, but in one's own suite which is equipped in detail with every requirement desired by the most distinguished and discriminating host.

And truly imagination was at work in incorporating in the new building some of the famous features of the old Waldorf, when it was known the world over as the most important hotel in the world. Who does not remember Peacock Alley, where the world came to see and be seen? And you will find it almost in replica, back of the great lounge as you enter the present structure. Another fascinating feature is the bringing from the old Waldorf the famous Astor family dining room. This has been completely reconstructed in the new building with the historic woodwork, ceiling, wall panels, doors and windows of black walnut of the early Victorian period, and forty murals from the old hotel add to the glory of the new building.

But fascinating as these old features are, the present generation will find a greater excitement in the new features — an automobile parking place really incorporated in the building itself, a children's playroom, Vitaglass windows, and a shopping bureau, an entertainment bureau and a social secretary service.

So far, we seem to have been caught up in the wonders of the beauty and social comfort of the Waldorf, thinking mainly of the perfection of decoration and furnishing. But one cannot encompass the wonder of the Waldorf-Astoria without stopping to study the design of this building which actually provides for a private railroad siding underneath the hotel, and guests who own their private railroad cars may leave Palm Beach, Chicago or Montreal and come directly to the Waldorf, disembarking alongside a special elevator which takes them directly to the lobby, or Peacock Alley, or their personal suites. Another unusual feature is a private driveway and entrance through the hotel, 90 feet wide and 200 long. This runs through the center of the building from 49th to 50th Streets. And the architects have arranged also the most sumptuous roof garden with its own kitchen and outdoor terraces and express elevators. And there is a vast exhibition space (40,000 square feet) for the display of art, books, fashions, automobiles and motor boats. And so many ballrooms, large and small, (where from four thousand to three hundred may give dances) that one remembers Isadora Duncan's prophecy that one day all America should be dancing.

In the magnificent restaurant, one of the loveliest things in the world, decorated by Sert, three hundred may dine or you may have a cozy dinner *à deux*, with that perfect service that renders dining "just two" more enthralling than a king's banquet. And, of course, there are the special arrangements for music. The semicircular stage at one end of the Grand Ballroom has space for a full-number symphony orchestra, and I am told that in the balconies circling this room there are boxes in which charming, intimate dinners may be served. And a great organ is to be installed and a full theatre-sized movietone and a technicolor apparatus. Twenty-seven passenger and service elevators serve the Grand Ballroom. And there are also private elevators so that one may enter the hotel direct to the Ballroom.

After a survey of this greatest of modern hostelries, one wonders can anything ever excel it for future generations. Personally, I doubt if anything more perfect of its kind can ever be produced for the joy and comfort of mankind. It seems to me the supreme achievement of its kind. And such things are possible. We can think today of the greatest painting of the Renaissance, of the greatest Gothic cathedral, of the most surpassing loveliness in sculpture. Why should not the Waldorf-Astoria stand, perhaps, for all time to come, as the hotel unexcelled in splendor of architecture, richness of decoration, and beauty and peace of living conditions? A place where, increasingly, the social world will turn for its opportunity of fine as well as pleasant entertaining, whether in the giving of a great musical festival, a gracious débutante's dance, or a banquet prepared by Oscar for the famous statesmen, for the renowned artists, for royalty itself, from all over the world. And this, as a matter of fact, will only be duplicating the activities of the old Waldorf in its prime.



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INCORPORATED
722 North Michigan Avenue
Warerooms: 469 East Ohio Street
CHICAGO

Picturesque Burgundy by Motor

(Continued from page 47)

ty of everything about the Hôtel Dieu, it is most efficiently conducted; of all the hospitals the writer has ever visited, it has the least suggestion of suffering, of anaesthetics or of disinfectants.

The inn at Beaune must not be forgotten; it is famed for its good food. And the goodness of Burgundian food is famous the world over. At Saulieu, at Avallon and at Autun, too, the food is particularly delicious as well as varied. It is so good, indeed, that one of the inns in one of these towns—it is better for you to find it for yourself—is noted amongst French *gourmets* as the place where you will find the best food in the whole country. Once having dined there, you can well believe that the reputation is quite justified. In Burgundy, furthermore, you will find special characteristic delicacies that you are not likely to meet with anywhere else. Every one of them is worth trying. Local dishes, for that matter, are worth trying everywhere; they are part of the fun of travelling.

If you are an enquiring traveller, willing to forego speed and occasionally turn off from the main roads, one alluring spot that invites you to turn aside, on the way south shortly before you reach Avallon, is Nailly-sur-Cure. Just as you cross the stream, flowing placidly between sedgy banks and shaded by rows of tall poplars whose reflection is sharply silhouetted in the water, and just before you enter the village, with its venerable grey church and old stone houses, a near view of the Château de St. Moré. It is a thirteenth century square castellated structure surrounded by a reed-grown moat reflecting its high walls and circular corner towers topped by conical candle-snuffer roofs. The south wall has been cut down to the ground leaving a full view from the far side of the moat of the inner court with its trim garden. The Château de St. Moré is a typical bit of old Burgundy and leaves an unforgettable picture graven in the memory.

A little farther along the main highway another side road turns off to Vézelay and, if you pass it by, thinking it leads nowhere in particular, you will make one of the mistakes of your life. The road winds through a valley for a while and then, just as the vale widens a little, there is Vézelay perched on top of its conical hill, dominated by its marvellous abbey church rich in memories of St. Bernard of Clairvaux preaching the Crusades, Thomas à Becket, Philip Augustus and Richard Cœur de Lion. The abbey is one of the chief gems of Mediæval France and the town, it should be added, with the rare charm of its Mediæval houses, makes a fit setting for the abbey. Even without its stirring memories, Vézelay is a place not to be missed as all too often it is because it is somewhat out of the way. Should you go for luncheon to the little inn at the foot of the hill on a market day, when the dining-room is full, take the precaution to call for a bottle of some particular vintage when you order your meal. That will ensure good and prompt service and the one distraught waitress won't come and tell you the fish is all gone or there are no more peas, what-

(Continued on page 94)

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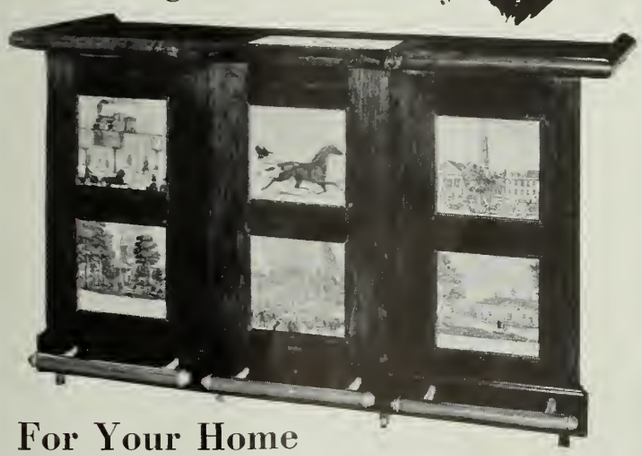
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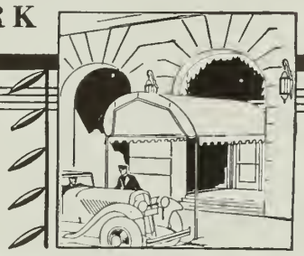
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The
FIFTH AVENUE HOTEL
24 FIFTH AVENUE
New York City

Picturesque Burgundy by Motor

(Continued from page 92)

ever she may tell the other lunchers who have been content to take the *vin ordinaire* that accompanies the food without extra charge. The bottle of known vintage will cost only a few francs more.

Even a little town like Vermenton —and Vermenton is right on the main highway—has its rewards that pay investigation. Fond as the writer is of poking about to make discoveries, he never discovered the good things in Vermenton till he was obliged one night to put up there. Hastening on late one dark night from Avallon to Sens, a horseshoe nail in one of her rear tyres brought the "Dowager" suddenly to a halt. The "Dowager" is the car. It was bad enough having to get out in the pitchy blackness to change a wheel—no child's play with a large Daimler—but when a second horseshoe nail twenty yards farther did in another tyre, that was too much. The sorely irritated driver (the writer) declined to do any more changing. He resigned himself to getting such cat-naps as he could, sitting in the car, and sent the others on to find for themselves such shelter as they could at the nearest house. It was then nearly two in the morning. Just as the driver was falling into an uncomfortable doze, one of the party returned to say that Vermenton was right ahead nearby, around a curve of the road and that there was a clean little inn with the landlady awake. Accordingly the "Dowager" crept slowly along a hundred yards farther on a flat and all the party slept in beds. Next morning, while the garage man was repairing the punctures, there was plenty of time to explore and Vermenton yielded much of interest that no one could catch even a glimpse of in speeding through. There was also time to get shaved at the local barber's—the light in the inn room was impossible to shave by—and this experience proved that French provincial barber shops ought to be labelled curiosity shops. Imagine being shaved by a lad of twelve, enveloped in a white smock and an important air!

Avallon rarely gets its due measure of appreciation because the average motorist stops at the admirable inn there—where Napoleon once stayed —only for a meal or the night, and then speeds on, north or south. The main road enters and leaves the town in such a way that you might pass through a hundred times without being aware that it is a walled town almost surrounded by a deep valley. To explore, even in the most superficial way, you must give up at least two or three hours. Then you will get some notion of the ancient fortifications, the old abbey with its stone sculpture, the Mediæval houses and shops—the latter contain all manner of marvellous trifles to be found nowhere outside of provincial France—the fifteenth century clock tower straddling the street and the choice little valley of the Cousin far below the ramparts with its farms and its mills beside the stream. Across the valley, above the cliffs and wooded steeps, you can just make out the Château de Chastellux, once the home of that early American traveller who left such a fascinating account of his visit to the infant republic, the Marquis de Chastellux.

The Morvan Hills, to the south of Avallon, will repay you with no end of surprises and delights and, before you, there is Autun as an objective. And you need never fear being overtaken either by night or a meal time away from one of the larger towns. Once at luncheon time we found ourselves in the obscure little village of Chissey-en-Morvan. It would have been too late for a meal if we had pushed on to Saulieu, the nearest place of any size. The only place that gave the least promise of food was the tiny general store, and that did not look really promising. Making our way through barrels of pickled fish and casks of dried peas and lentils, we asked if we could possibly get something to eat. We were shown into an immaculate little back parlour with white curtains and potted plants at the windows and, inside fifteen minutes we had a luncheon fit for a king—soup, an omelette and vegetables cooked as only Burgundians can cook them, a salad, a sweet, cheese and a bottle of wine.

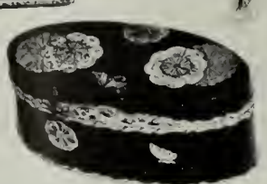
The small towns out of the beaten track, as well as the countryside of Burgundy with its wondrous and varied beauty, are full of unexpected rewards for the holiday motorist. If you fail to dig out such places as Sémur, Clamecy or Tournus you may not know, perhaps, what you have missed, but you can rest assured that you have passed by things you would have been more than glad to see. Motoring in Burgundy at any time of the year is pleasant; it is an ineffable joy in spring, when the cherry trees lining many of the roads for miles are in blossom, in the summer when they are in full fruit, or in autumn when the countryside is a blaze of purple and gold with goldenrod and Michaelmas daisies.

Three Interesting Snuff Boxes





A SILVER snuff box made in the reign of George IV by Thomas Shaw of London. At the bottom is a dainty French box made in 1759 by Eloi Brichard, the body of tortoise shell inlaid with gold.



THROUGH error the three lovely snuff boxes shown here were incorrectly credited in our September issue. They are all in the fine collection of Crichton and Co. The one above is a George IV snuff box, made in London in 1821, with heavily chased border and basket weave design.

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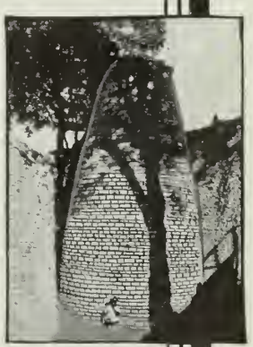
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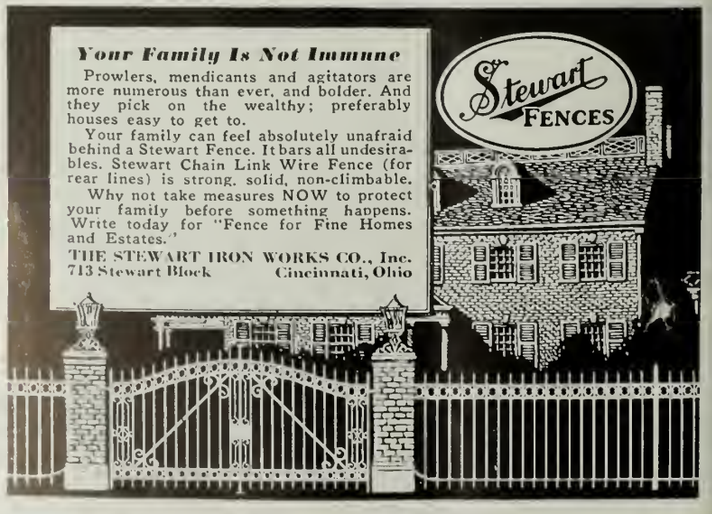
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2172

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2191

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2183

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2160



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2141

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Silver tea and coffee service with carved ebony handles and "Berry of the Mountain Ash" motif. Courtesy Georg Jensen Handmade Silver, 169 W. 57th St., N. Y. C.

INTERIOR furnishings favoring the 18th Century French and English periods, in which the coloring of the decorative scheme is frequently worked out in the tones that dominate the pattern of the draperies, are executed by Irene Haultain. Where painted furniture is introduced, the pattern also is repeated and adapted for the decoration of the pieces that are used, such as in a bedroom or nursery. Scenic wallpapers Miss Haultain uses extensively in her dining rooms to enhance the perspective. A notable example of this is shown in the dining room of a small sized apartment, recently completed. Here, scenic panels with vistas through tall green trees gave a surprising feeling of depth that apparently increased the size of the room. The woodwork was antiqued a warm amber and the two-part pedestal table and chairs scaled to fit the room. Gray green carpet and amber moire curtains in a deeper shade completed the setting. Miss Haultain likewise uses Italian double sided linen window shades as wall panels, which when glazed make a most effective and inexpensive wall treatment. Hand painted taffeta



Original Biedermeier fruitwood sofa. Ebony inlay and antique blue and beige satin covering broken by narrow gold stripes. Courtesy Irene Haultain, Inc., 37 E. 49 St., N. Y. C.



Modernistic perfume bottles etched in gold Engénie theme. Gold and black Directoire vase. Crystal faun and perfume bottle with Lily-of-the-Valley stopper. Also other flowers. Courtesy Saks-Fifth Ave., N. Y. C.

DECORATIONS OF DISTINCTION



Sheraton mahogany case barometer and wall clock. Courtesy George Blundell of London, 157 E. 51 St., N. Y. C.

for bedroom curtains is another preference and Provençal furnishings for bathrooms. Miss Haultain enjoys creating in dull surroundings and in overcoming the difficulties that are so often presented, as in a court apartment without sun—an unusual accomplishment.

TOILET bottles and accessories for the dressing table and bathroom at Saks reflect the prevailing mode for Eugénie motifs in delicately engraved, modernistic crystal bottles of intriguing shapes. Notable among these are the large and smaller bottles, illustrated, with tall, tapering stoppers. Another type of decoration, in strong contrast, are the bath sets of five pieces, with an all-over colored flower decoration.

Equally alluring are the new rose, blue, green and maize alabaster powder jars and double sided picture frames for the boudoir, as well as the all crystal perfume bottles with flower stoppers. Natural alabaster cigarette boxes



Sheffield XVIIIth Century wine cooler and tea and coffee service comprising four pieces. Courtesy Lans, 554 Mad. Ave., N. Y. C.

and book-ends with black Scotties, too, and amusing crystal animals are among the latest importations. These are supplemented by a large assortment of atomizers. In flower vases, the selection is equally varied including Lalique's latest renditions in hyacinth blue, smoke and opal glass, also delightful colorings in new shapes of Steuben glass, effective as flower vases.

ENGLISH furniture, available to decorators and the trade, represents an extensive stock of authentic pieces at George Blundell's. Conspicuous among the smaller pieces are the many occasional tray tables used for serving tea and coffee, for holding lamps, smoking accessories and to place at sofa ends.

Hanging book shelves in wide variety include a pair of original Chippendale and a Sheraton book shelf with ornamented sides. Break-front book cases and pedestal desks in which a "partner's desk" with drawers on two sides of the pedestal for dual use, are among the most interesting of the larger pieces. There is also a Sher-



Pair of Venetian doors with painted medallions depicting the Boar Hunt and Stag Hunt in green-blue colorings. Courtesy Luigi G. Pacciarella, 168 E. 51 St., N.Y.C.

aton mahogany library step table. This is ingeniously arranged so that it forms a perfect library table in a closed position and when the top is opened forms a nucleus of a complete set of library steps, supplemented by an enclosed ladder that is raised when the table top is open. This is an original piece and exceptionally rare.

A pair of carved Adam knife urns are among other items of importance. Also an English Masonic Master's presentation chair with the emblems, of about 1800. Silhouettes are featured among the smaller incidentals in old frames.

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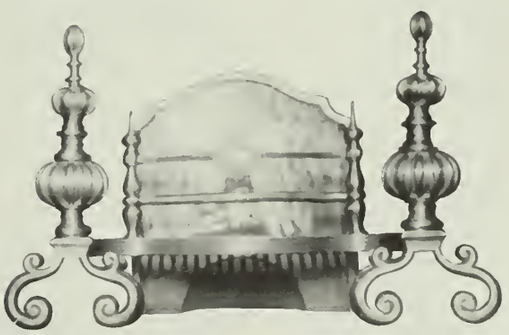
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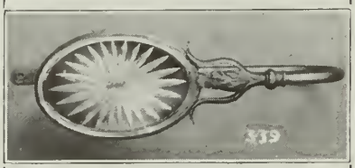
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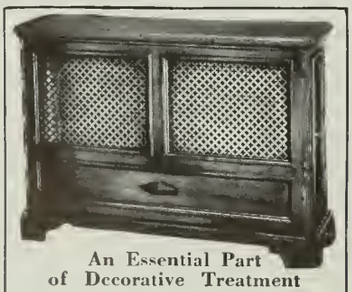
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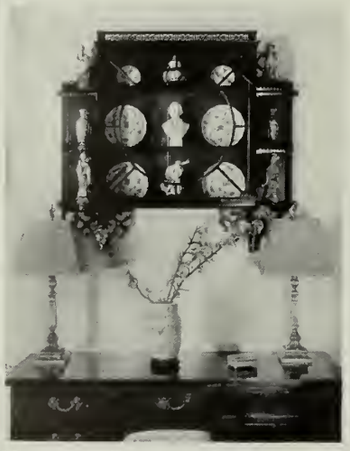
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ITALIAN and French 18th Century furniture with the attending accessories compose a representative collection at Luigi G. Pacciarella's. These are augmented by architectural features, such as mantels, that include a representative white marble Empire mantel and an early Italian Renaissance of Istrian stone, with a carved crest as its only ornamentation. A 17th Century Venetian marble doorway is also of interest, together with wrought iron entrance gates, balconies, balustrades and torchères that are to be found here.

A complete Louis XVI room in four panels, two large and three small, offers another unique feature; likewise two pairs of Venetian doors with marbleized panels, decorated by Muzillo. An Empire wrought iron single bed with brass serpent heads is unique. Representing ecclesiastical art are many beautiful altar pieces and a pair of Cardinal's banners in red and gold desirable for a large wall.



Mahogany Chippendale wall cabinet with Kang-Chi porcelains, bisque and Chelsea figures. Georgian silver lamps, coral taffeta shades, and Kang-Chi vase on antique mahogany serving table. Courtesy Thorval, 745 Mad. Ave., N.Y.C.

ANTIQUE furniture and reproductions that have been identified with Lans Madison Avenue stock for many years have been supplemented this season by an impressive importation of old Sheffield plate and English glass.

Among the former are to be found tea and coffee services; Georgian wine coolers, so desirable as flower holders for present day use; candlesticks, trays, muffineers and pepper, salt and mustard sets, and in glass, complete services in crystal, either in reproduction of old Waterford or etched and combined with color, as well as in solid blue, green or ruby. Small tables, as well as coffee stands, pie crust and tea tables in authentic copies of originals, are also featured in Queen Anne and Chippendale types.



Ming porcelain Fu Dogs hook ends on bronze bases. Carved pine wall bracket and antique Chinese bronze vase. Courtesy The Georgian Gallery, 400 E. 58th St., N. Y. C.

In the larger furniture, three-part Sheraton dining tables with accompanying chairs, break-front cabinets and sideboards, offer appropriate dining room pieces, as do the secretaries and old English and French mirrors with their reproductions, for the living room.

INTERIOR decorations in which harmonizing color combinations have been carefully studied by Miss Zuckermann, of the Georgian Gallery, have won much favorable comment for their charm and beauty. In one instance, in a New York apartment decorated by the Georgian Gallery, a leaf green compote served as the keynote of the color scheme. Chalk-white walls with gray wallpaper moulding were used, and in a recess, marbleized columns to add perspective and break the plain surface.

The Directoire dining table was painted black with gold and the chairs, with gilt frames, covered in white Permatex. A black and white block floor sustained the effect in heavy inlaid linoleum.

In the foyer opening off of this dining room, white walls paneled in gray paper again formed the wall treatment with a gold ceiling from which hung a crystal chandelier. A black entrance door and



Copper luster vase and blue green pottery plate by Maiya Grotell. High fire red vase, ashtray and small covered jar by William Soini. Courtesy Brownell-Lambertson Galleries, Inc., 106 E. 57 St., N. Y. C.

DECORATIONS OF DISTINCTION



Florentine carved wood and composition window cornice with antique gilt finish to order. Extreme height 13½". Courtesy Harris Interior Arts Inc., 218 E. 49 St., N. Y. C.

black and white block floor completed the setting for a small Louis XVI table and black and gold chest. The door leading to the living room was partially concealed by a gray and white striped portière held by a heavy gold cord. The living room was also in white with white moire curtains, but here touches of Empire red appeared as a pleasing contrast.

In co-operation with Miss Zuckermann in executing the decorative work of the Georgian Gallery, Mr. Gennaro D'Onofrio assumes the management of the workroom.

ENGLISH furniture of the 18th Century, with everything that goes to complete a well appointed English room, both original and



Table compact, clock, cigarette box, mirror and man's set in spinach jade and pale green, black and lapis blue enamel on silver. Courtesy King's Enamel & Silverware Inc., 11 W. 45 St., N. Y. C.

reproductions is featured by Thorval in their new galleries that have been considerably enlarged.

Decorative oil portraits are also shown in pleasant subjects, well painted yet at appealing prices. Lamps are another feature, here, with old porcelain bases and appropriate, tailored shades that adapt themselves best to their setting. Overstuffed chairs, too, are interspersed in the stock as forming important items for a comfortable living room. There are also charming decorative bits of Chelsea, Lowestoft, and Bristol glass, and several fine pieces of old Sheffield.

MODERN art is represented in all its phases, from pictures to furniture, in the Brownell-Lambertson Galleries, taking the form of exhibitions from time to time, as in the recent "New York Scene." In this, fifty modernists show their impressions in oil and water colors of skyscrapers, night clubs, speak-easies and the city water front in an unusually interesting group.

A current exhibition is also to be held through this month of the work of Ruth Armer, who studied under George Bellows, Max Weber and Kenneth Hayes Miller. This will comprise Miss Armer's decorative abstracts in water color of her impressions of various musical themes by the great composers. Landscapes will also be included. As a part of the permanent display in the gallery a screen by Charles Baskerville is of outstanding interest in its rendering of startled fauns against a gray-blue ground and one by Ruth Hambidge—"Children Feeding Giraffes," in gay, sunny colorings suitable for a child's room. New Swedish pottery in the warm earth tones and greenish blue is also shown with the latest importations of Orrefors glass in pale amethyst colorings.

MIRRORS, drapery cornices, and tie backs with mirror furniture and bathroom panels are manufactured by Harris Interior Arts Inc., to be sold through the decorators, architects and larger shops, or made to special order in any size or finish from the client's own design. Reproductions of period mirrors of all types that include 18th Century French and English as well as the earlier English periods; Italian Renaissance, Spanish, early American and modernistic are included in the comprehensive designs made by this firm, that are shown in



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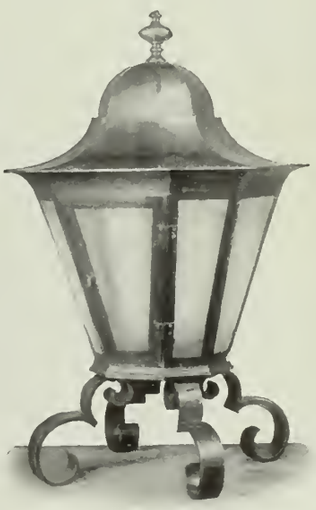
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Cornices, also, take their inspiration from period designs, here,—some being exact copies of museum pieces. In their modernistic mirror cornices extreme originality is expressed as in that mounted in antique silver and gold with a scalloped mirror moulding. Mirror painting is also undertaken for boudoir and bathroom walls, in the English or French manner.

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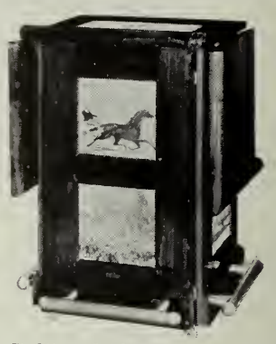
In the selection of color, spinach green has proved popular for its richness of color, as has lapis blue, especially for men's toilet sets. Black is also much in vogue, mounted with rock crystal and marcasite medallions.

Enamel picture frames holding a double sided glass are another recent production, likewise the twin dial clock, so popular for the night stand. These may be had in all the pastel shades as can the complete toilet equipment.

LAMPS of distinctive shapes with exquisitely fashioned shades which have been so preeminently a feature of Edmund Garratt's, have now been affiliated with smaller decorative pieces that he is offering at exceedingly modest prices. Other fascinating importations are found in the French faience and porcelain cigarette boxes and ash-trays. These are decorated in naturalistic colorings and have quite the beauty of enamel work. There are also faience wall pockets, cachepots and flower holders, low priced. A lamp of unique interest has a bronze base made from a Louis XVI oil lamp, that contains a pump, which, when wound up, supplies the oil to the wick.



Chippendale mahogany wing chair and occasional table. Alabaster lamp with yellow moire shade. Courtesy P. Nathan's Sons, Inc., 231 E. 47 St., N. Y. C.



Rolling, folding bar in mahogany, walnut or other finishes. Equipped as cellarette, stainless top. Height 3'. Open 56" long. Brass rail. Courtesy Cheerio Mfg. Co., 1 Park Ave., N. Y. C.

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Painted furniture for the bedroom is also obtainable, such as that in a crackle green finish with maple, although this may be changed, if preferred to match any color scheme. In fact, this firm offers a co-operative service to the decorators through which any desired period effect may be obtained or any type of furnishing executed.

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Georgian dining room in gracious New York apartment. Table and sideboard are Seventeenth Century

HERE the chairs are Early English, the screen is ruby-red Renaissance velvet and the small breakfast table in front of the window is flanked by chairs done in fine 17th Century needlework

Arts & Decoration

Museum Pieces Furnish New York Apartment

The Owners of this Magnificent Home Have Achieved Rare Distinction in Decoration Through Life-Long Habit of Collecting Priceless Antiques

French & Co., Decorators

By MARY FANTON ROBERTS

THE creation of human beings, with an infinite variety of tastes, was certainly a happy conceit on the part of the Supreme Deity. It gave us the delightful chance of developing the different arts, of falling in love with different people, of liking or hating Amos 'n' Andy, and of appreciating totally different ideas in interior decoration.

Thus, there are those of us who find Modernistic furnishing vital, inspiring, intoxicating, even with sinister portent, but essential to a jazz age. And others of us, who turn with a sigh of profound content, to that furniture and fitting which expresses the genius of the noble army of craftsmen of the great Renaissance.

In this enchanting New York home, the antique holds complete sway — Fragonard, Teniers, Hubert Robert, hang on the walls, "cheek by jowl" with a Beauvais tapestry of the celebrated Boucher set known as Les Fêtes Italiennes. In the gallery there is a Henri Deux walnut cabinet with an ancient Ispahan rug on the floor, similar to one shown in the South Kensington Museum. A Flemish tapestry, twenty feet wide, hangs in the drawing room. This was purchased from a collection of a once royal Russian prince. In the same room, a Japanese jardinière is of the K'ang Hsi period, and the gorgeous brocades are antique Louis XVI and rare Venetian.

Of course, there is a play-room where the walls are 17th Century Dutch tile and the chairs rich blue Morocco leather, and on the walls a playful Flemish tapestry, "A Game of Nine Pins." The Teniers over the mantel is from the San Donato collection. There is a son's room in rich Tudor style, which always seems so manly to the younger generation; and yet surely very fair and fragile ladies must have lived and loved and befriended knightly lords in those days of oaken walls, vast refectory banquet tables, and recessed windows, glowing with rose and yellow and amber and emerald lights. I fancy that the ladies would have preferred clear glass through which they could watch their departing or approaching lords with joy or sorrow, as their young hearts dictated. The drawing rooms of this great apartment are of extraordinary beauty. The smaller one is furnished with a suite of Louis XV furniture covered with fine Beauvais tapestry, of which the pendant is in the Louvre. The tables are exceedingly fine marquetry. The walls are embellished with 18th Century paintings and there is a portrait here in royal Gobelin tapestry of Louis XV.



The entrance hall is in modeled plaster in the style of Louis XIII. The floor is of colored marbles with a conventional border after Louis XIV. The chairs are English and Italian of the 16th and 17th Centuries

In the large living room, the furniture is principally English, upholstered with old needlework. The tables are French of the 18th Century, with the exception of a small walnut table which is a gem of the Italian Renaissance.

The cassone in front of the tapestry is Italian of the Renaissance period, and on it are a pair of 16th Century bronze statuettes and other ornaments. The furniture is principally English with original frames, and covering of needlework, and the tables are French of the 18th Century, with the exception of the small walnut table beside the mantel, which is a gem of the Italian Renaissance period. This room is representative of the taste of the owners, who have assembled objects of intrinsic merit and extraordinary quality, without the usual stereotyped thought of objects of one period.

The general effect of the dining room is English, with green Georgian walls and draperies in gold. The chairs are English 17th Century as are the table and the rare sideboard. The Boucher tapestry hangs in this room and is dated 1737; a superb piece in fine condition. The Robert pictures are hung in this room, probably the finest set in existence.

The owner's bedroom and boudoir adjoining are of the Louis XVI style, entirely of carved wood and painted in delicate orchid tints. Rare 18th Century marquetry pieces furnish the room. These are covered with priceless Beauvais tapestry. The beautiful beds are set in a shallow alcove, where the walls are covered with blue and silver brocade.

Of course, I should have commenced the article with a description of the great gallery which is embellished with some of the finest embroidery and needlework of the Renaissance. It is plastered to form a continuous unit with the entrance foyer. The owners' bedrooms and other bedrooms lead off this hall, which terminates at the end into a playroom of the 17th Century Dutch style. This is in plaster with a wood ceiling. It has a fireplace built in a niche, and in another part of the room a pair of doors open and disclose a most interesting small taproom, of which the walls are of Dutch tiles and the cabinets and enclosures are of beechwood.

An interesting feature of the decoration of this gorgeous apartment is the perfection of the background for the fine groups of furniture, making an ensemble which is probably one of the most beautiful apartment homes done in recent years in New York.



On the walls of the large drawing room is seen a twenty-foot Flemish tapestry. In front of this is a cassone of the Renaissance period. The furniture is English, richly upholstered with antique needlework, and there are original small 18th Century tables

A close-up view of the playroom, showing the recessed fireplace, a love seat in antique needlework, and the magnificent beamed and carved ceiling. Throughout this room, with the exception of the fine easy furniture, all pieces are of the period





A more intimate view of the dining room than is shown in the frontispiece. The plainness of the walls is embellished with four superb Hubert Robert paintings. Console tables are flanked by fine needlework chairs and a priceless antique velvet screen

A second view of the elevator entrance shows the magnificent ceiling of the wonderful Elizabethan plaster period which survived with such distinction in England and was done in a lighter vein in France. A Louis XIII chair, here, is of unusual beauty





The owners' bedroom and the adjoining boudoir are in Louis XVI style, entirely in carved wood, painted in delicate orchid tones. The beds are set in a shallow alcove against a wall decoration of blue and silver. The chairs and tables are of exceptional beauty

The son's bedroom is Tudor in style, with richly carved beds, the head pieces in linenfold panels. Jacobean chairs and tables were placed near the windows. Dark toned damask furnishes the draperies and the lighting fixtures are antique solid brass



The Thanksgiving Dinner Table

Arranged by Elizabeth Lounsbery



PHOTOGRAPH BY DANA B. MERRILL

Fruit and Flowers Lend a Seasonable Touch to the Decoration

THE cloth is of Milan Lasse with Venice, and the napkins of fine, Italian linen, lace trimmed—a recent importation from Léron, Inc. The Spode service plates with a gadroon edge, in ivory and gold, are from Gilman Collamore & Co. Italian glass from Cappellin Glassware, Inc., contributes the desired note of autumnal coloring in the slender crystal and deep red goblets, flecked with gold, and the pale red glass bowls filled with fruit, ivy and red and yellow flowers. A new pattern of the Towle Silversmiths', used in the flatware and candelabra, is a modern expression of early American ideas and forms that blends well with the richness of the table setting



Picturesque Stucco Bungalow at Agua Caliente in Mexico

One of a Group of Small Guest Houses Done in Plaster, Oyster White, with Rose Tiles

Wayne D. MacAllister, Designer

AN Agua Caliente guest house at the edge of a little lake, with water flowers planted all about the margin and a large old tree just in bloom. In addition to the pool which borders the house, there are little rivulets running through this estate on each side of the pathways, and bordered with flowers planted close to them

A CLOSE-UP of the little guest house with its tropical planting, its climbing roses, emerald green lawn and bright rose roof. The variation of color in the different guest houses is charming. Some of the doors and windows are bright orange, some a deep Mediterranean blue and still others are jade green and dull black

PHOTOGRAPHS BY THE MOTT STUDIOS





Floor Plan on page 81

THE effect of this bungalow is that of a provincial Spanish scheme of building and decoration. The exterior woodwork is redwood. All the interiors are covered with rough-textured plaster and the trim is an interesting antique mahogany



ENTRANCE to the bungalow at Agua Caliente, showing the roofed doorway covered with hand-made tiles. Spanish wrought-iron brackets on either side of the door and potted cactus and low shrubs by the steps. The portico is all stucco



PHOTO BY GEORGE W. HARTING



PHOTO BY MATTIE EDWARDS HEWITT

Decorative Painted Mirrors in Modern Homes

Painted Mirrors Today Make Decorations for Doors, Chimney Pieces, Mirrors and, of Course, the Exotic Bathroom

Assembled by Ellen D. Wangner

LEFT—This entrance hall shows full length mirrors in each door, painted by Robert Bushnell Hyman, with Directoire designs. Moldings edged with gold leaf and pale vermilion. Margery Sill Wickware, decorator

ABOVE—This bathroom is in tones of mauve, deep hues of lapis lazuli and silver. The floor is deep lapis lazuli. The painted mirror panels are in grey-green, silver and mauve with fantastic subjects. Rose Cumming, decorator

RIGHT—In this bathroom for a young girl at the Long Island home of Mrs. E. Mortimer Barnes, an enchanting effect has been produced by the use of mirrors in both ceiling and walls. The colors of the room are white, blue and pink, the plumbing in Delphinium blue shade with painted valance, long cords and tassels and decorations on the side mirrors in blue, pink and white. A slipper chair is covered in chintz showing pink roses, the windows curtained in matching taffeta. Thedlow, decorators



PHOTO BY GOTTSCHO

PHOTO BY DRIX DURYEA



LEFT—Here is a modernistic treatment of a room that does not suggest the too-sharp angles, too-heavy furniture, too-blatant use of color so frequently found in modern fittings. Its tones of silver and grey with touches of soft pastel hues in curtains, make it quiet and restful. In a bedroom in the home of Mrs. Heyworth Campbell the entire wall behind the dressing table is of mirror panels holding soft lights above the dressing table. Eugene Schoen, Inc., decorators



PHOTO BY MATTIE EDWARDS HEWITT

Above—In the hall of the Long Island home of Mrs. Peter Hoguet, are mirrors painted with garden scenes. Entrance door is painted in perspective, making long garden vistas. Ceiling is silver leaf. Ysel, Inc., decorators



Above—The music room in the home of Mrs. Frank M. Gould the double doors have mirrors forming their upper panels. These panels are painted with musical instruments in delicate shades. Pierre Dutel, decorator



PHOTO BY DREX DURYEA

Above—Looking into the hall from the living room in the New York home of Mrs. Laurence S. Critchell, one glimpses the painted walls reproducing a French garden, with full length mirror panels. Pierre Dutel, decorator



PHOTO BY SIGURD FISCHER

Above—This Empire mantel is of grey marble, the mirrors at the side reflecting the mantel. To rob the overmantel of any heaviness, a large 18th Century plaque has been placed near its center. McMillen, Inc., decorators

Two Panels of Beautiful Antique Wallpaper

These Exquisite Specimens from the Collection of Luigi G. Pacciarella Have Had the Soft Natural Colorings of Landscape and Picturesque Costume Mellowed into Even Greater Beauty by more than Two Hundred Years of Use in Elegant Homes





ABOVE is one of a set of six 18th Century panels totaling 45 feet of hand-painted wallpaper. The design was originally hand-blocked on and then the pigment applied by hand. The richly shaded greens of the foliage and the soft red and brown tones of the landscape and costumes make an excellent background for antique furniture

TO the left is one of a set of panels depicting waterfront scenes in Italy. This wallpaper was made in France during the Directoire Period, yet it is preserved today in practically perfect condition with the softening of its colors making it even lovelier than when it first graced the walls of a stately salon

Right—The covering of this Queen Anne walnut settee is 17th Century Spanish brocade in rich, warm brown, finely woven with baskets of flowers in shades of pastel tones. Charming against the pine panels. Courtesy Edward I. Farmer

Center, left—Spanish 15th Century Gothic chasuble of raspberry red velvet in ferronnerie design with double orphrey bands embroidered in gold and silver threads and brilliant silks. It is preserved in perfect condition. Courtesy Old Arts

Below—Louis XIV yellow damask curtains, chair covered with red silk embroidered in Chinese designs in fine tambour stitch, and colorful Royal Aubusson tapestry are effectively combined in this room. By Roland Moore Inc.





PHOTO BY DANA B. MERRILL

The Decorative Value of These Rare Antique Silk Fabrics



NO MORE beautiful fabrics ever existed than the magnificent antique damasks, lampas, brocades, brochés, brocatelles, plain and figured velvets of past centuries and these gorgeous silken textiles, often enriched with gold and silver threads, which robed the priests, dressed the altars and hung the walls and windows of royal residences, reflecting the splendor of European and English courts in their exquisite designs, glorious colors and historic associations are equally desirable today.

Among the rare silk and velvet textiles shown by many New York houses are antique altar frontals and ecclesiastical vestments in a marvelous state of preservation, which now are so much used for decorative purposes. The copes, chasubles and dalmatics were part of the ceremonial, priestly dress of public worship, each having its symbolical significance and these ancient vestments seem to appeal to some responsive chord in our natures, rarely touched by the work of modern times. On account of its shape, the cope, signifying shelter or charity, offered greater opportunity for elaborate decoration than any other priestly



PHOTO BY MATTIE EDWARDS HEWITT

Left—Rare brocaded silk wall hanging of the Louis XV period with a charming Chinese design in soft greens and faded coral on a powder blue ground, lovely with Chippendale pieces. From Barton, Price and Willson, Inc.

Center, right—Early 17th Century Italian embroidered armorial wall panel in rich crimson with appliques in bright colors, cartouche displaying a cardinal's coat of arms, and six roped tassels. Luigi G. Pacciarella

Below—Pine paneled interior with Queen Anne walnut settee and side chair damask covered; wing chair in gros and fine petit point in many brilliant colors, enriched by age. Courtesy Arthur S. Vernay, Inc.

Gorgeous in Coloring, Gleaming with Gold and Silver, Antique Ceremonial Robes, Ancient Altar Frontals, Copes, Chasubles and Dalmatics Adorn the Walls of Many Modern Interiors

By JULIET and FLORENCE CLARKE

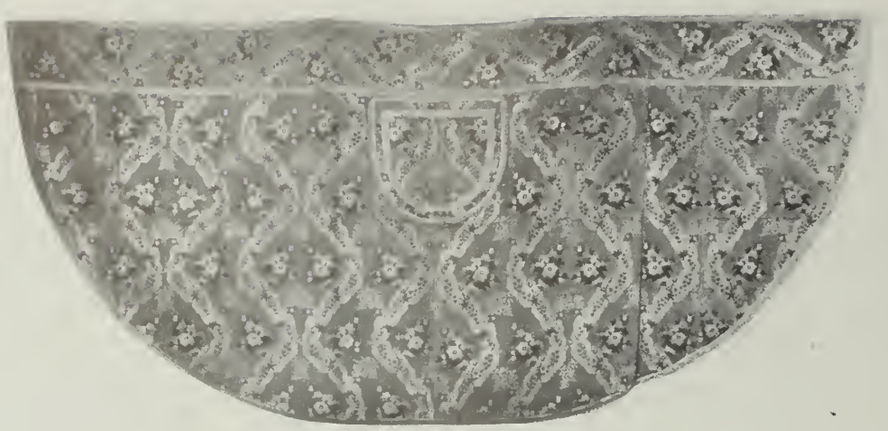
vestment and by the eleventh century was universally worn by members of the clergy.

This semi-circular garment made of sumptuous Venetian velvet in rich colors, gorgeous brocade woven with threads of gold and silver, beautiful damask or broché silk, was usually finished with a gold galloon, or a band of orphreys running the entire length of the straight edge and nothing could be more decorative. These bands depicting Biblical and other scenes were often of surpassing magnificence, being "needle painted" panels of the most exquisite embroidery in richest colors combined with gold and silver threads, usually bordered with gold galloon or finished with a fringe of tiny golden bells. Of all the ecclesiastical vestments used today for wall hangings or draping over the balustrade on a landing, copes are the most ornamental.

Illustrated is an early eighteenth century cope of Venetian broché silk in rose crimson, with an undulating design simulating creamy lace interspersed with bocages of flowers in natural colors heightened with black. Aside from their use in priestly vestments, these broché silks were very popular for the voluminous gowns of the Goldoni period. A Spanish fifteenth century Gothic chasuble of raspberry red velvet woven in a ferronnerie design is ornamented with a double band of orphreys beautifully embroidered in richly colored silks with gold and silver. Eight of the pictorial







Right—Early 18th Century Venetian cope of rose-crimson silk broché with an undulating creamy lace design interspersed with bocages of flowers in their natural colors. Courtesy Lonis and Company

Center—From a celebrated Royal residence comes this Louis XVI green satin lampas with classic design in ivory, a flower filled jardinière and cupids with floral garlands. Courtesy Dalva Brothers

panels are mounted on the back of the chasuble and six on the front. While the double orphrey band is much used in Flanders, it is unusual in Spanish chasubles and this rare example is in its original condition, never having been repaired. The ornamentation of this vestment was either simple or elaborate; a scroll design enclosing symbolic or floral devices was often embroidered over the entire garment, but the more usual decoration was a single band of orphreys extending from neck to hem.

The dalmatic, originally a more beautiful vestment than the chasuble, was introduced into the Church by a Pope in the Middle Ages and for some long forgotten reason was conferred as a mark of honor, only upon bishops and deacons. The dalmatic of Charlemagne (eighth century) made of heavy, dark blue silk richly embroidered in gold and silver with the Transfiguration, angels, saints, the swastika and various forms of the cross is still one of the priceless treasures of the Vatican. Many fine examples of this vestment, with its wide, short sleeves are obtainable in gorgeous damasks and brocades in exquisite colors rich with gold. These sumptuous relics of the Church, with their historic associations are of the greatest value in modern interior decoration laid upon pianos or tables.

Unusual and extremely interesting is a superb Italian wall hanging of the early seventeenth century, which has a rich crimson ground with a large cartouche displaying crest of six chevrons and three fleurs-de-lis surmounted by a cardinal's hat. At right and left are roped six tassels, indicating the cardinal's rank. This panel, one of a pair is embroidered in silk with appliquéd designs in old gold, lustrous blue, ivory and crimson and has an elaborate border of interlocking acanthus leaves and conventional flowers forming medallions. It unquestionably was the private coat of arms of an Italian cardinal of French extraction. Also dating from the seventeenth century are sixty Genoese ruby velvet points finished with wide gold galloon, which are intended to be used as a frieze, or valances for windows in some lofty and richly furnished room.

Vividly contrasting in color and texture is a splendid lemon colored damask of the Empire period, of which one hundred and twenty yards are available, a most desirable fabric for upholstering furniture, draping windows, for wall panels, table runners or bed coverlets and hangings. Fabrics rich as looms could weave were characteristic of the Louis Sixteenth period and the graceful influence of Marie Antoinette is apparent in the delicate colorings and dainty designs of the silken textiles, but aside from its beauty is one example which has a most appealing history. This is a sky blue satin lampas, forty inches wide, damassé in ivory or silver white, woven for Marie Antoinette, which once hung the walls and draped the windows of the Petit Trianon. The graceful design shows cherubs upholding ribbons and garlands, vases of fruit and flowers, with the initials "M. A." surmounted by the Imperial crown of France. No mere words can describe the beauty of this exquisite fabric, so closely linked with the personality of this winsome Queen and seventy-five yards in its original condition are now available.



From another equally celebrated royal residence comes a satin lampas in jade green, with a fine classic design in ivory, the central motive two delicately modelled figures upholding a flower filled jardinière, surmounted by a medallion illustrating a La Fontaine fable and surrounded by cupids with garlands. In this same collection is a gorgeous seventeenth century wall hanging, its yellow moire ground richly brocaded with silver in a symmetrical design with branches of pomegranates in rose and mauve with green foliage. Among the rare textile treasures shown by another house is a beautiful rose red Spanish lampas, woven for the Emperor Maximilian of Mexico. The superb design shows the Hapsburg eagle holding a sceptre and sword, surmounted by the Imperial Crown of Austria, while above is the inscription "Equidad eu la Justicia," equity in justice. This splendid fabric is in perfect condition and the fifty yards available make it of especial interest to decorators.

Intended for use as a wall hanging is a seventeenth century altar frontal of lamé brocade in Venetian rose with a Gothic design of flowers and leaves in silver, while an eighteenth century lamé brocade in deep rose red is most effective as a piano cover. A table runner seven feet long of seventeenth century ruby velvet edged with narrow gold fringe, is centered with a wide band composed of five orphrey panels, representing the Virgin and Child, Saint George and the Dragon and three Saints, bordered with gold galloon. The orphreys, in exquisite colors and gold are exceptionally fine examples of needle painting and are in perfect condition. Dating from the early seventeenth

(Continued on page 86)



This lovely settee is covered with 17th Century Venetian brocade in brilliant colors, with gold and silver threads adding to the rich color combinations of the design. Courtesy Keller and Funaro



Speaking of Art

As Yet, No Arresting Tendencies in Art, Antique or Modern, Are Shown in the New York Galleries

By MARY FANTON ROBERTS



Portrait of a Spanish peasant woman, a recent painting by the late Maurice Fromkes. Courtesy of L'Elan, Inc.

"The Hon. Mrs. Damer," a refreshingly lovely Sir Joshua Reynolds, now being exhibited at the John Levy Galleries

AS YET, no definite flavor has asserted itself in the opening of the New York galleries. The good old French standbys are with us as usual, but not with such flamboyant egotism as they displayed last year. And in spite of the fact that we have been deluged with this type, season after season, there is still an unfailing thrill in the fine Cézanne at Keppel's and in the quite magnificent collection of this artist in the Lizzie P. Bliss Memorial Show at the Museum of Modern Art; we respond with unfailing tenderness to the as yet unpublished Monet at Knoedler's; and the arresting Vlaminck at L'Elan, Inc. Of course, de-Segonzac dominates more than one wall with his startling technique and almost incredible richness, and Picasso looks at us out of large, white, rather dull faces, a little less frequently than last year; Raoul Dufy is to the fore, and an occasional Corot, though not in evidence as he was last year.

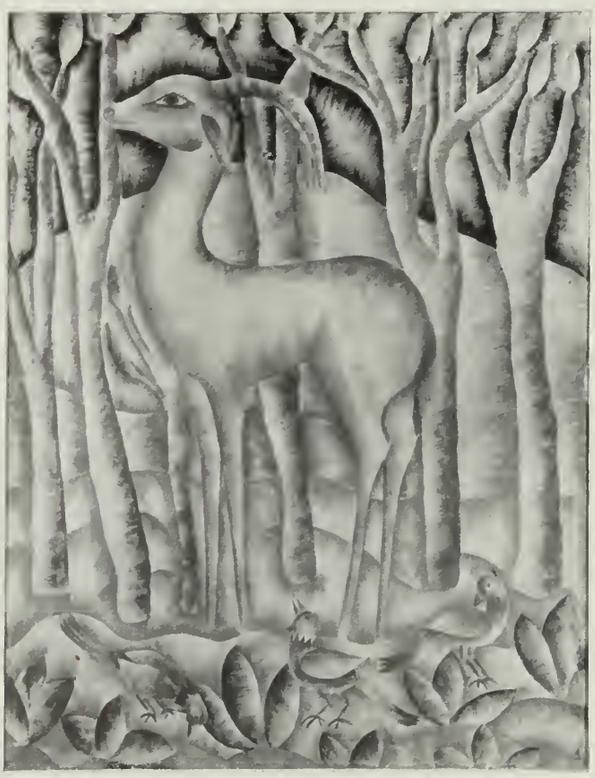
We are told that Lilian Genth has started to the Orient to paint a portrait of the King of Siam. And that before leaving she announced very definitely that she did not intend to paint any more nudes; this is welcome news in conjunction with the first statement.

The Whitney Museum, founded and endowed by Gertrude Vanderbilt Whitney, will be opened about the middle of November. Its seven exhibition rooms, charmingly decorated, will be devoted to the painting and sculpture of American artists.

The Carnegie Institute opened October 15 with 300 paintings from Europe and 200 submitted by American artists. No one-man shows have been announced for this exhibition.

The first immensely significant exhibition of the season are the murals in the Waldorf dining room by José Maria-Sert. On the day of the opening of the hotel, 30,000 people attempted to view this exhibition; I should say about 50 succeeded. The walls are entirely covered by the 12 magnificent panels which run from the wainscoting to the ceiling. The subject is a series of the adventures of Don Quixote and Sancho Panza, done in Sert's most riotous mood—mainly open air scenes, of vineyards and gypsies and dancers and practically always in the foreground those two most famous figures in all Spanish literature, handled as only an artist with a sense of humor and great joy of living could possibly present. They are done in polychrome in tones of dregs of wine from a deep, rich reddish note to a pale pinkish raspberry. They are oval at the top and framed in massive oval borders of dull gold. Much of the background is silver and the vaulted ceiling is done in silver. It is probably one of the finest pieces of mural decoration ever seen. Sert came to this country some years ago to paint murals for the

(Continued on page 78)





Center—Mural decoration by Erika Lohmann, in the lobby of the Central Park West. Argent Galleries

A Cannes landscape by Pierre Bonnard, to be seen at the Knoedler Galleries in November show

Old Saint-Cloud China

This Chinaware was First Manufactured at Saint-Cloud in 1696, under a Grant from Louis XIV, and Quaint Designs were Produced by the Original Operator, Pierre Chicanneau, and His Descendants for 77 Years



LEFT—An oval soup tureen and cover of Saint-Cloud china, with moulded knob and handles and gadroon base and rim. The polychrome decorations, which depict figures of people, birds and trees, are in yellow, light green, red, brown and blue

RIGHT—A Saint-Cloud china chocolate pot with a moulded gadroon base and spout, and polychrome Baroque decorations. It is an interesting thing to note that Saint-Cloud china was the first French porcelain to be successfully manufactured





AT the extreme left is a Saint-Cloud china straight-sided mug, Baroque decorations, top and bottom in underglaze blue, with the sun mark in underglaze blue. Next is a china walking-stick top decorated in the Baroque manner. The Saint-Cloud china teapot has moulded gadrooning, shoulder top, and Baroque decorations in underglaze blue. It is also marked with sun in blue



AT the left is a Saint-Cloud china straight-sided vase, with moulded floral decorations altogether in the white. Beside it is a sugar caster with metal mounts, with modeled decorations also in the solid white, no color used. Prunus blossoms are on the base and asters with perforated centers on top. The covered china jug is also in pure white with a moulded scale pattern on the sides

HERE the Saint-Cloud china teapot with moulded spout and handle has decorations of moulded prunus blossoms entirely in the white. The covered vase with straight sides has characteristic decorations in the Baroque manner in underglaze blue. The mark of the sun in underglaze blue is on both vase and cover. This mark, impressed in the paste, was the first used on this china, doubtless a complimentary allusion to the emblem of Louis XIV, the Roi Soleil





AT the extreme right is a Saint-Cloud china vase of Chinese shape with moulded decoration in white, no colors used. Alternating vertical panels of scale pattern and floral arabesques decorate this vase. The Saint-Cloud china tureen with cover and handles has moulded decorations altogether in the white. The base and rim are gadrooned. In spite of its charm, this china, like all other old French china that does not bear the magic name of Sèvres, has been too little known and appreciated



NOTE. THE SMALL SKETCHES USED ON THESE TWO PAGES ARE THE DISTINGUISHING MARKS PLACED ON THE BOTTOM OF PIECES OF SAINT-CLOUD CHINA

A SAINT-CLOUD china covered jar with moulded and polychrome decorations and many bubbles in the glaze. Mark of St. C in olive-green. The china cache-pot, or flower pot, has moulded gadroon base and rim and moulded decorations in white. Saint-Cloud china possesses not only genuine beauty but is also distinguished by a strongly individual quality that makes it quite distinct from all that came after. Made as early as 1580 at a factory in the Florentine Boboli Gardens





If You Are a Fire Worshipper!

You Will Find a Great Variety of Interesting Fireplace Accessories Illustrated in this Article

Assembled by ELIZABETH LOUNSBERY



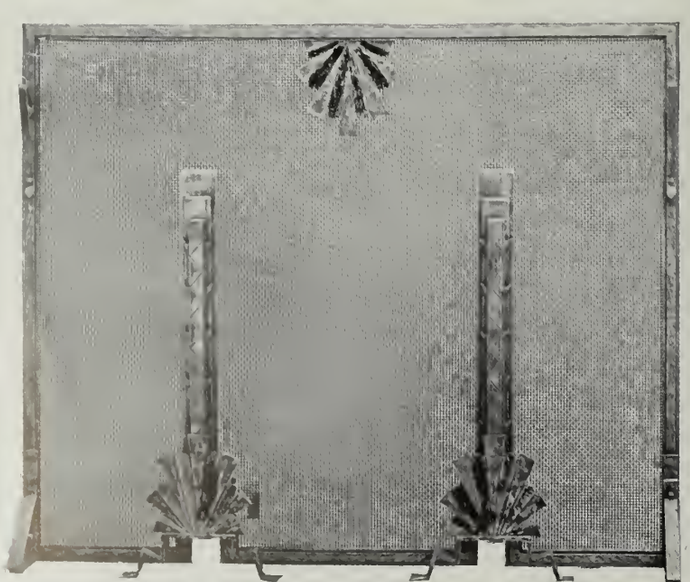
LEFT—This type of black and gold marble mantel with a black marble facing, so well adapted to the Georgian living room, is much favored. With the simple brass andirons it emphasizes the quiet dignity of the surroundings and is in pleasing contrast to ivory walls. From Wm. H. Jackson Co.

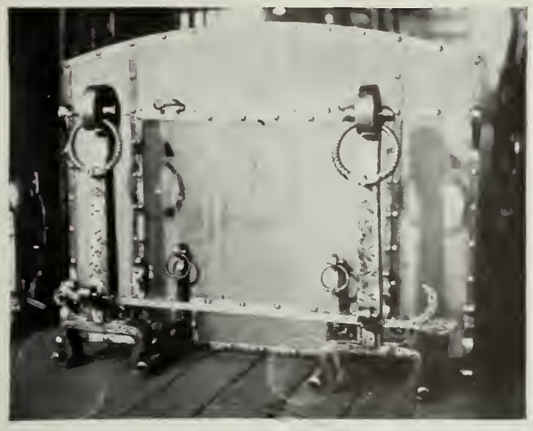
BELOW—Smaller type of an original Franklin stove for burning wood. A rare example of about the period of 1825 to which the doors were added some fifteen years later. The brass eagles likewise were a later addition, having probably replaced plain, brass knobs. Courtesy Edwin Jackson, Inc.

BELOW—These andirons, 23″ high, of gray-iron and brass with the accompanying spark screen, through which they slide, have been fittingly designed along conservative, pyramidic lines for a modernistic setting. The firetools, also, are to be had in a three piece set. Courtesy H. A. Bame









ABOVE—Andirons such as this sturdy pair of wrought iron, supporting a log roller, with the strongly made spark screen studded with nail heads, are desirable for any room of impressive size. By courtesy The Andiron Shop



RIGHT—Reproduction of a Louis XVth mantel in "escalette" or mottled faun colored marble fitted with an iron cove frame and linings, a gold plated grate and andirons of the same period. Courtesy Wm. H. Jackson Co.

BELOW—Jacobean carved oak mantel and overmantel with inlaid panels of exquisite workmanship, from King's Lynn, Norfolk, England. Iron and brass andirons, trivot, fireback and log roller are originals. From Todhunter, Inc.



Antique Decoration in New England Home

Miss Gheen, Inc., Decorators



THE living room in Mr. Marshall Crane's home is furnished with fine pieces of the English 18th Century. The walls are a yellow tone with white trim; curtains, rich crimson damask

THE original 18th Century bookcases are among the most interesting pieces in this room. One of them opens into a desk and the other contains a series of drawers

PHOTOGRAPHS BY MATTIE EDWARDS HEWITT





A QUEEN ANNE bench in front of the hearth is covered in needlepoint and the armchair is in red damask. Near the fireplace is an octagonal drum table—a fine old piece

AT one side of the fireplace in the living room is a very beautiful William and Mary settee with a curved back, covered with delicate green brocade. The rug is chenille in soft browns





Your 1932 Garden

Only by Careful Selection and Planting This Fall Can You Make Your Next Year's Garden Fulfill Its Greatest Possibilities

By J. HORACE McFARLAND
President, American Rose Society

SURELY, the philosopher-essayist Bacon was very right when he insisted that gardening was the purest of human pleasures, while he was also explaining that "men came to build stately before they garden finely!"

The pleasure of gardening is double, even treble. The anticipation of what can be caused to grow, the preparing and planting, and then the realization, all belong to what Bacon referred to, though he wrote in an age in which the first merit in any plant was its assumed medical "vertue." Even the old romancing herbalist, like Parkinson or Gerard, escaped the "vertues" as they contemplated the beauties they were including in plant descriptions. We cannot quite, in these days of plant knowledge, get the thrill they must have had in writing of the "white pipe" and the "blue pipe," meaning our well-known mock-orange by the first, and our beginnings in lilacs by the other.

It is the pleasure of anticipation I am now introducing. It will be greater, and the 1932 results will be better, if the observing, the planning, the preparations are now in mind.

These November days in much of Eastern America, unless Jack Frost has been savagely early, may give us garden hints and garden pleasures. Some of the delightful hardy asters linger long, and the hardy outdoor "Japanesy" chrysanthemums will be in their annual race to beat the first hard freeze. Certain annuals will carry fall almost into winter, and may now be noted by the observing in the planning for next year's better garden.

Parenthetically let me observe that I have but little interest in the one-splash garden. A friend does peonies finely, and her garden is all peonies, save for a few excellent iris that bloom almost at the same time. She gardens fifty-two weeks in the year for about three weeks of June glory. The geranium and scarlet sage devotees have a longer and brighter splash, but it surely lacks variety. Sometimes I even tire of petunias, universal, varied, and adaptable as they are. From my garden outlook, there must be morning surprises each day from mid-March to mid-November. It is this sort of planning that seems most worth while.

To return to those "mums," it is proper to say that it is the varieties that may well be selected in the fall, postponing the planting until spring. The main trouble is to get sorts that will bloom outdoors before hard freezing, largely because the florists find their interest to be the other way. The later a commercial variety—one of those immense heads of colored lettuce—comes into bloom, the better it is for the greenhouse end, and the poorer for the open garden. Yet several wise nurserymen are now pulling the season ahead, so that the delightful little aromatic blooms in yellow, white, bronze, pink, and even almost scarlet, can be had in October.

Above is a delightfully natural arrangement of single chrysanthemums, variety of a new sort, Chrysanthemum coreanum, massed along the border of a turf pathway, and banked up against a rustic cedar tea house

In planning for chrysanthemums, note that they need plenty of sun, and a location that drains readily.

There is a vigorous, persistent and pleasing chrysanthemum from Korea (*C. coreanum*) now commercially available, which is a top-notch hard-luck plant for sunny places, in which it provides on eighteen-inch plants a cloud of great white daisies in early autumn. Planters are warned to be prepared to "treat it rough" by digging it up each spring and replanting enough single clumps, the remainder being given away or junked. Left alone, it becomes a weed; rightly handled, it is a joy.

The later hardy asters sometimes run into November, and the observer of gardens will note which he wants as to color, season, height. Old plants are easily divisible, and young plants set in Spring develop to good size in a summer's growth.

But if I run into intimate all-season garden detail, there won't be room left for the framework idea of the next year's garden. The observations preceding ought to turn the next year gardener toward listing the annuals and perennials of his preferences, with a noting of bloom seasons that will help toward the continuous show of flowers entirely possible in even a small garden. There may be

color preferences also worked out, and the decision as to a garden from which to cut for house decoration, or one in which the owner paints his changing, almost moving pictures in a succession of floral displays. The larger gardens frequently combine both ideas, there being, not seldom close to desired vegetables for the home table, a "cutting garden" planned and planted for that purpose. The great show of spring bulbs, of peonies and iris and phlox, of roses, of dahlias, gladioli and the like, is guided into garden elegance so that the owner and the visitors I hope he encourages may always find seasonable enjoyment.

To get the highest enjoyment and advantage from this anticipatory gardening—in which appear no failures, no destructive bugs and bothers, be it noted—reading as well as observation will help. There are good garden books to suggest, and all the magazines that are worth while now have discovered the garden. To me, the frank acceptance in ARTS & DECORATION of the place the garden has in art and for true

(Continued on page 70)









Top, left—Lilac President Grévy, a luxuriant double variety of the popular lilac. In planning your garden, these hardy shrubs should be given a prominent place preferably in the borders

Left—There is probably no shrub more delicately beautiful in bloom than the Philadelphus, or "Mock Orange." The fragrant blossoms of the Conquete variety appear in late spring

Top—White Chrysanthemum Oconto, a popular and sturdy double variety, suitable for either borders or cutting. Mums should be selected now and planted anytime in the spring

Above—Many gardeners prefer the old-fashioned single varieties of lilacs to the many-petalled "double" flowers. This is the gracefully branched Jules Simon, with large and distinct blooms



Modern Swedish Note in New York Apartment

This Suite of Rooms in the New Waldorf-Astoria Is Entirely Modernistic and Done with a Swedish Flavor in Its Simplicity of Form and Richness of Color

CARL MALMSTEN, Architect



ABOVE—The living room is delightfully furnished in half-polished, dull-grained elm with a marquetry of rose-wood, birch and other woods. The settee is covered with a hand-woven art fabric. Engraved Swedish pewter is used decoratively

LEFT—There are five bedrooms in this suite, in which the detail in decoration is carried out in different woods. Each bedroom connects with a smaller room furnished with console and dressing table

ABOVE right—The dining room is rectangular in shape. The furniture is done with a beautiful red and greyish blue enamel which gives the atmosphere of a Swedish country estate. There is a fine hand-knitted carpet on the floor

RIGHT—This beautiful bedroom is interestingly furnished in greyish white enamel. The effect is modernistic and sculptural. The upholstery is in striped modernistic material and the gay rug is hand-woven



Furniture from the Nordiska Kompaniet

PHOTOGRAPHS BY DEMAREST



Enchanted Dalmatia

This Mediaeval Landscape Holds Memories of Crusaders, Venetian Argosies, Pirates, and All the Rich Romance of Eastern Europe, Set Against a Background of Beauty

By HAROLD DONALD EBERLEIN



Old Franciscan monastery on the Island of Lesina on the sea. The campanile, finished about 1480, is the newest part of the building



Old gateways in the walls of Diocletian's Palace at Spalato with Lion of St. Mark, carved, a familiar badge of Venetian supremacy

THE Dalmatian coast is a veritable paradise for a yachting or a motor-boating holiday. It is equally a paradise for those who prefer to reach its rugged, hilly islands by the various lines of local coasting steamers connecting with Venice, Trieste or Brindisi. Besides, there is a good air service between Venice and Zara. The enchantment of Dalmatia is too subtle to define; you must feel it to know what it is like. It holds vivid memories of Crusaders, Venetian argosies, pirates and all the rich mediæval romance of Eastern Europe all set in the dreamy beauty that envelopes land and sea; for the rest, you must taste it to understand at all. And the sheer beauty everywhere is enough to send artists into a chronic frenzy of delight.

You speak of the Dalmatian *coast* advisedly, for Dalmatia is all coast—that long narrow strip on the eastern side of the Adriatic completely shut off from the Balkan hinterland by the savage mountain wall of the Velebit and the Dinaric Alps. Between the shore and the foot of this wild mountain barrier the flat or undulating coastal strip is often less than a mile wide and rarely as much as five. Off shore the land is fringed by hundreds of rocky, almost mountainous islands, big and little, bathed in a sapphire sea and shimmering with opalescent lights.

The little cities of Dalmatia—Zara, Sebenico, Traü, Spalato, Lesina, Curzola, Ragusa—are a source of never-failing fascination; their interest is thoroughly varied for no two of them are alike. No larger, most of them, than fair-sized towns, these citylets are quite self-sufficient and sophisticated and equipped with all the accessories of modern comfort you would expect to find in any metropolis. All this, mark you, in the sharpest contrast to the countryside, which is primitive to the last degree. The explanation is, of course, that the towns are, as they have always been, thoroughly Italian in population and characteristics; the countryside is, as it has always been, altogether Croatian in population and characteristics.

There are good hotels in all the Dalmatian towns where you can be quite comfortable and can be certain of finding good fare—good food such as you would find in other Italian cities, if you do not care to experiment with the local delicacies of Dalmatia. Of course, if you fancy adventures in food, you can have plenty of excitement. For instance, you might try fish eyes. This sounds quite terrifying or revolting, but the actuality is not half so bad as it sounds. As a matter of fact, fish eyes are really good if properly prepared. To reassure you, it must be said that you don't attempt to eat the watch crystal part of the eye that woggles at you; what you do eat is the large anterior muscle that has about the consistency of marrow and a subtle anchovy flavor. Another delicacy worth trying is rice dressed with the fluid the cuttlefish throws out to hide its retreat from enemies; it looks as though it had been mixed with shoe-blacking, to be sure, but the flavor makes up for the shortcoming in color. Again, the Dalmatian *caragoi* or sea snails grilled in their shells, though not so large or so tender as the Burgundian *escargots,* are nevertheless toothsome morsels. Octopus, of course, is always to be had, but



Part of the town of Lesina, with castle on the rocky hill, fortress built by the Venetian Republic to keep the Turks out of Europe



The "Orseolo," the yacht with auxiliary motor, in which the writer made his expedition down the Dalmatian coast. When cruising, it is always possible at night to anchor in one of the numerous coves that indent the coast, and these coves invariably afford excellent swimming and fishing

there are so many ways of serving it and it is so well known that there is no need to describe it.

In respect of liquid fare, Dalmatia offers characteristics as marked as in local specialties to eat. No liqueurs could be more delicious than the maraschino cordial and the cherry brandy that are both made at Zara from the Marasco cherries that grow abundantly in the neighborhood. Then, there are all sorts of highly individual cordials made at the different old monasteries, to say nothing of sundry native wines which you can see the peasants carrying in goatskin wine bottles at vintage time. These wines and cordials have a distinctive quality altogether their own, and to drink them where they are made invests them with a glamor and a flavor more than merely imaginary. Think, for instance, of sitting at a stone table beneath the shade of a gigantic cypress in the garden of an ancient Franciscan monastery at Lesina, the sun-bathed borders blazing with semi-tropical blooms, beyond the low wall the sea like a great sapphire set with rocky islets; and think of having an old *frate* bring out a decanter of nameless and precious liqueur made at the monastery, fill your glasses and then sit smoking a cigarette and chatting with you!

But your recollections of Zara will by no means be confined to maraschino and cherry brandy, no matter how Bacchic your tastes may be. After all, they are only pleasant incidents like the excellent and absurdly cheap cigarettes. But what imparts lasting charm and imprints indelible memories is the town itself with all its visible memorials of old Venetian culture and elegance; besides these, there is the colorful and varied life of the place as a source of never-ending interest. On market days the streets and the market place are gay with the kaleidoscopic costumes of the Croatian peasants who throng in from the neighboring islands and the country round about; on other days, too, they are fairly numerous in Zara as their occasions bring them to the town. Those from the adjacent mainland come in little rough carts of the most primitive structure, others come on donkeys and perch on top of the great wicker paniers full of farm produce, while some trudge along on foot carrying packs on their backs or heads; those from the nearby islands come in big clumsy *barche* which they usually row with long oars, the painted lateen sails furled and the spars hanging aslant the masts, unless there is a long journey to go or unless there is a good stiff breeze. With their masts and slanting spars, these *barche* make a brave show at their landing place by the city wall. When the sturdy peasants stand to the oars—the heads of non-rowers sitting on benches just peeping above the gunwale—they sometimes sing a chant almost identical with the Volga boat song.

Both men and women wear clothes that fascinate the eye by their bright color and the intricate patterns that make you realize the nearness of the Balkan countries. The men wear little red or orange caps embroidered with black silk and the women have on their heads and over their bosoms scarlet or yellow kerchiefs printed with small polychrome flowers. But the adornment does not end there. There are the waistcoats of the men, worked in silk or cotton with minute geometrical devices; woven woolen belts of every conceivable hue and design, the ends usually finished with a long fringe hanging down at the side; and leggings no less ornate in polychrome decoration. The female of the species is no less splendid in her plumage than the male. In sharp contrast to the white or dark blue bodices and full-gathered dark blue skirts of the women, and rivaling the gorgeousness of their head and neck kerchiefs, are their wool-embroidered square-cut aprons or *grembiali* on which it is a point of pride to lavish the utmost pains of deft stitchery. Besides these arresting Croatians you will see in the streets smartly-uniformed Italian officers, plumed Bersaglieri, cheerful, smiling Italian peasants, and well-dressed citizens sauntering along or sitting in the *cafés*.

The churches are filled with priceless treasures of painting and sculpture and now and again the mellow-toned bells fling their sound far over the waters of the Adriatic; in Dalmatia the *angelus* lets loose a veritable orgy of bell-ringing thrice a day. The church plays an exceptionally important part in the lives of the people and the churches are more constantly in use than even in Italy and France. Fancy going into the Cathedral early

(Continued on page 82)



Cathedral at Sebenico. North door, opening into the Piazza del Duomo, called "Adam and Eve" door, is famous for its sculpture



Small stucco house on the hill at Curzola. The roofs of the smaller houses are covered with red tiles with stairway and trim of stone



Old Venetian palace in Sebenico, now used as the Royal Italian Consulate. Steps at each end are the beginnings of narrow streets that climb the mountain which towers behind the palace



West front of the Cathedral at Zara, 5th Century. Characteristic Dalmatian church notable for its arcaded front and rich sculpture



Dignity Without Formality in a Colonial Home

William F. Dominick, Architect

PHOTOGRAPHS BY GOTTSCHO

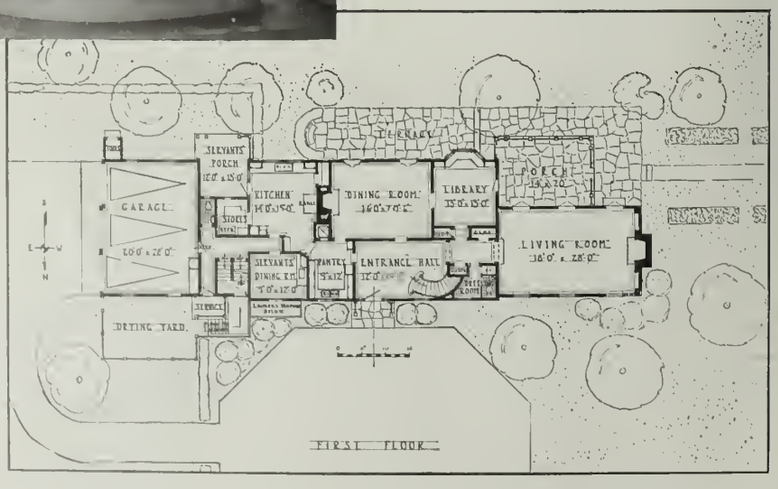


This Long Island Home of Mr. and Mrs. A. Clarke Bedford Has Two Balancing Wings, Each Treated Differently in Design with the Central Portion Effectively Breaking the Symmetry

ABOVE is the garden side of the Clarke home with white clapboards and green blinds. In the central portion, the dining room opens on the terrace through two French windows. The service portion and garage are in the wing to the left. In the right wing is the living room with its enclosed porch. The owner's suite is above the living room

IN the entrance hall the circular Colonial stairs start up free from the wainscotted walls and wind up over a short arched corridor leading into the living room and also giving access to the library on the left and the dressing room and coat room on the right

THERE could be no "rear" to this house; the main entrance is at the north and the living terrace and family porch are on the south, the owners as well as chauffeur use the garage in the east wing. So the clothes-drying yard and service entrance are screened by a Colonial lattice fence and planted on the entrance side as is the servants' porch conveniently located on the terrace side





THE small library adjoining the dining room and opening into the enclosed porch south of the living room is paneled in soft brown waxed pine in Early Colonial design. The bookcases are recessed in the paneling; the bay with its windowseat looks out to the south. The furniture is antique and all of mellowed old pine

IN the living room the fireplace is flush with the end wall and framed with black marble within a simple Colonial wood mantel. It is flanked each side with recessed bookcases in the heads of which are set a canopy design carved in wood and carried out also in the cornice boxes. They are painted to blend with the flowered cretonne curtains of mahogany-colored background. The walls are a soft stippled yellow, the trim and cornice are enriched with deeper ivory yellow

(Continued on page 86)



The Work of Contemporary American Artists

This Unusual Variety of Fine Ceramics Is One of the First Exhibitions of this Sort That New York Has Seen

Courtesy of W. & J. Sloane



ABOVE—Madonna and Child in white glaze by Viktor Schrenkengost

RIGHT—Colt in blue crackle glass by Viktor Schrenkengost





RIGHT—Faun in black, tan, and blue-green, by Russell Barnett Aitken

BELOW right—Negro woman with chickens, by W. I. Anderson, Shearwater Pottery

BELOW—Falling Horse and Rider, white and brown crackle, by Cowan Potters, Inc.





Broadway To Date

The Passing Show, Flattered, Flayed and Fumbled

By BENJAMIN DeCASSERES



Ethel Merman, who is the singing star of George White's "Scandals," which is now playing at the Apollo Theatre



Dorothy Gish in "Streets of New York," Dion Boucicault's melodrama, which is the first production of Lawrence Langner's New York Repertory Company, at the 48th Street Theatre



Lillian Roth, who has the principal feminine lead in Earl Carroll's "Vanities," at the new Earl Carroll Theatre

GEORGE WHITE'S "SCANDALS"

THIS is the solidest meal of musical comedy that I have dined on in many years. It knocks out all other revues seen hereabout in humor, music, beauty, pep, speed and showmanship. The eleventh edition of "The Scandals" is not only the best of the series but is likely to remain a classic of its kind.

The humor in the sketches, most of which were written by George White, Lew Brown and Irving Caesar, simply breaks your back, due mainly to the antics, the quips and the high caricatural artistry of Willie Howard. He literally stops the show. Nothing funnier in years than this man.

The Gale Quadruplets are four of the prettiest, neatest song-and-dance birds that Mother Eve ever gave us. They are a full meal.

Ray Bolger is a dancing comedian who breaks away from the tiresome clichés of the stage and infuses a rhythm both old style and new into his clogging and tapping.

The best thing Rudy Vallée did was a remarkable imitation of Maurice Chevalier. Rudy is not much on singing and he is kind of wooden in his stage presence. But he *has* charm—and the ladies shriek for him.

Ethel Merman and Everett Marshall have voices that keep the show hopping along at airplane speed.

There isn't a dull act or dull moment in "The Scandals," the settings by Joseph Urban are an eyeful, and "Life Is Like a Bowl of Cherries," sung by Ethel Merman and chorus, will become the rage, I wager.

Here are entertainment *and* brains!

"CLOUDY WITH SHOWERS"

Floyd Dell and Thomas Mitchell landed the first hit of the season with "Cloudy with Showers." It is a farce-comedy that contains a shrewd and brilliant dialogue, a racy sex background, is sound in wind and limb in construction, and keeps up a sustained and amused interest (with here and there great explosions of riotous laughter to the very end).

The first act is one of the cleverest and most perfect first acts of an American light comedy I have seen in years: a young professor, womanshy, in a girls' college, verbally fencing with his most intellectual and impressionable pupil on a sex thesis, with the other girls sitting—and listening—in. The character of the professor and the girl are full of vitality and humanly recognizable. Played by Thomas Mitchell and Rachel Hartzell, they nudge the funnybone to constant titters.

The second act is a bedroom in a roadhouse during a storm where the shy professor and the girl (who is also without "experience") take refuge. Another corking act. Original Sin triumphs with laughter. There is, incidentally, a hold-up which works out uproariously. The last act sags a little; but the prof. and the girl get back home, no one the wiser, and they have "both been made man and woman." A civilized com-

(Cont. on page 72)



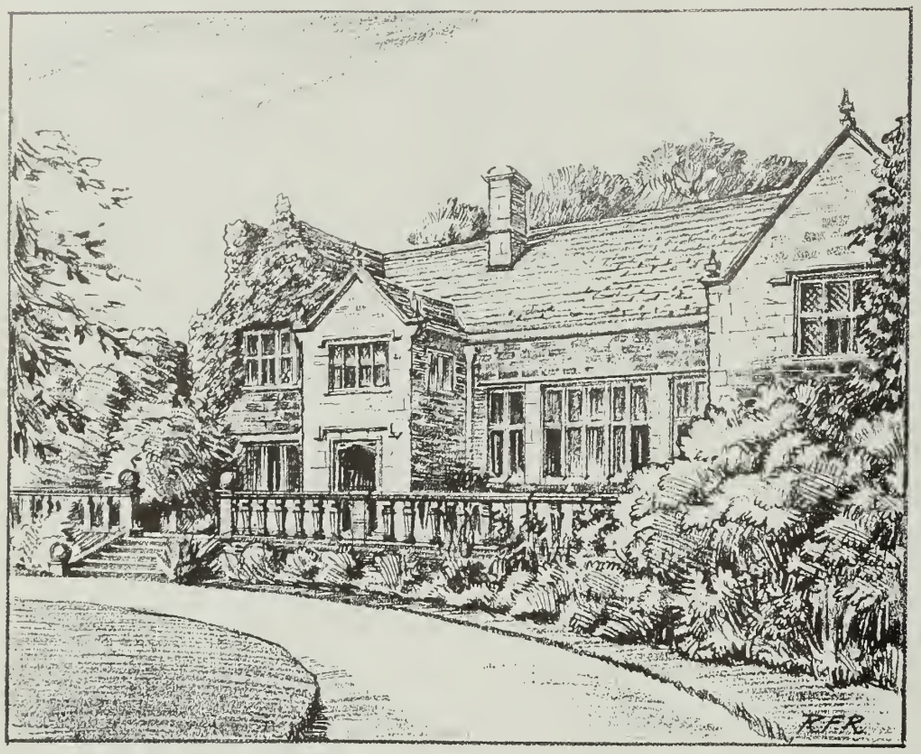


Center—Chrystal Herne, in "Ladies of Creation," a new comedy now playing at the Cort Theatre

Left—Albertina Rasch ballet dancers in the Ziegfeld "Follies" now at the Ziegfeld Theatre

If You Are Building a Tudor House—

Sketches and Article by RALPH F. ROBERTSON



You Will Find the Drawings of this Architectural Period Authentic in Every Detail, Relating the Exterior to the Interior Furnishings

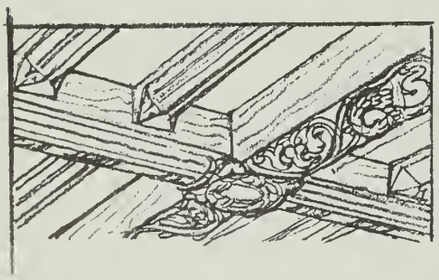
AS WE think of Tudor times, our thoughts are carried along colorful and stirring pages of English history and we see the changing order of things through interchange of the ever-growing accumulation of knowledge and the scattering of it through wider circles.

From the time of the first of the Tudors, Henry VII, 1485-1509, the house had ceased being an armed fortress and had become more of a livable home. The family was being drawn into a more intimate circle with added provisions for their privacy and comfort. With the additional rooms, the great central hall was becoming less necessary and we notice as years passed, it becomes less and less important in planning.

The Gothic architecture that so slowly developed from the thirteenth century into the crowning glory of the masons' art exhibited in the fan tracery to be seen in Henry VII chapel at Westminster Abbey (which was started in 1503) had reached its limit and was ready to absorb the wide-spreading influence of the Renaissance.

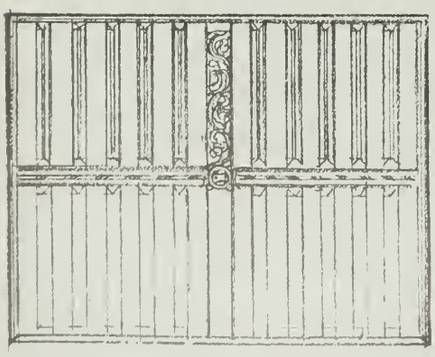
Old superstitions were being swept away by new knowledge revealing their falsity, and as men were tempted to sail out of sight of the known coast lines, new worlds were opened to the adventurer.

During the reign of Henry VIII, 1509-1547, England broke away from the Papal power of

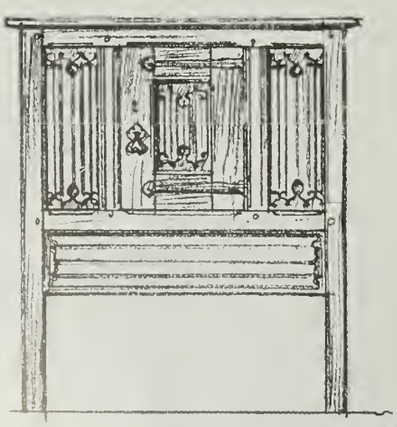


Above—The terrace façade of Woodsome Hall, a Yorkshire house built at the end of the 16th Century. The plan is four-square, with the house constructed around a fountain court

Left—A fine example of a carved beam ceiling from the Marquis of Granby Inn, Essex, England—date about 1520. This shows the transition between Gothic and Renaissance



Right—An Ambry (cupboard), top, showing early linen-fold paneling as used in woodwork at the end of the 15th Century

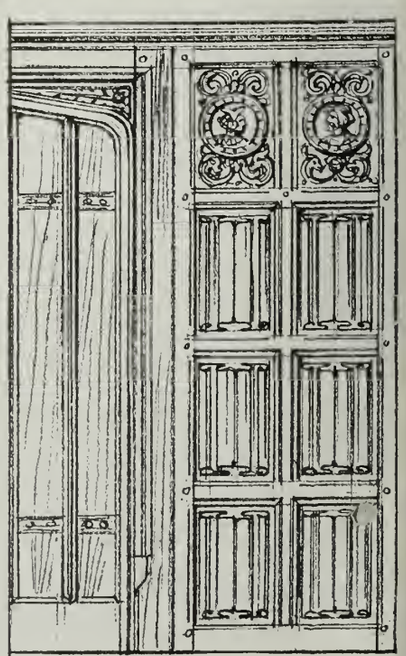




Right, bottom—A panel with ribbon motif and typical vine detail of English Gothic. A vast number of panels were so carved



Extreme right—Linen-fold paneling showing French Renaissance influence, with more ornate panels at top—date about 1535



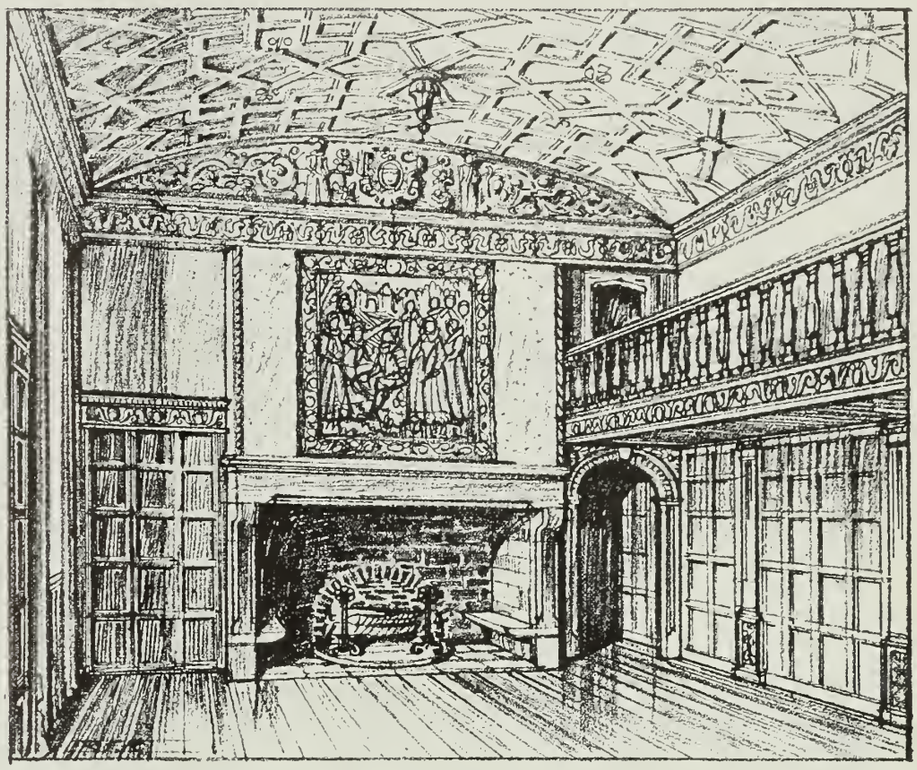
Rome. In 1534 Henry finally became the supreme power over the Church of England, resulting in the disbanding of the then existing powerful church establishments, the confiscation of their great properties, causing the scattering of monks and priests with their fund of knowledge into wider circles, together with the distribution of their accumulated wealth into new hands. Much of this was diverted to Henry's coffers and lavish gifts of land and place were bestowed on favored courtiers.

The foundation of great fortunes was being laid by the rising merchant class. The farmer was growing into an independent land owner with added wealth for his labors. All of these causes gave impetus to larger and better buildings. One or two examples such as Hampton Court, Compton Wynyates and Hengrave Hall show excellent work of this period.

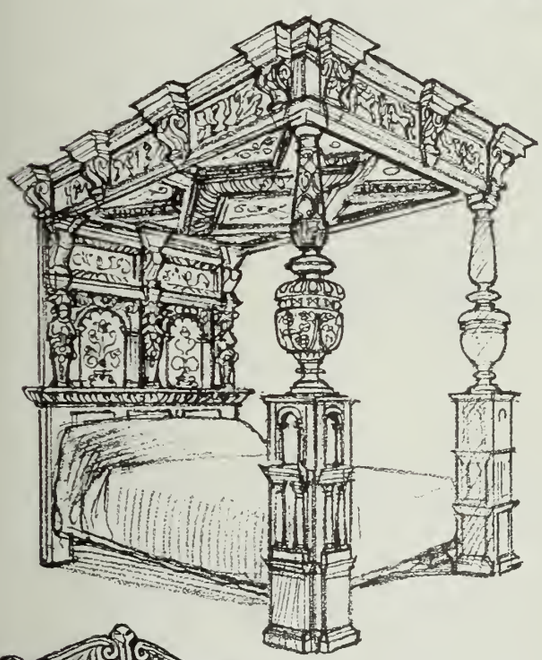
In 1547 Edward VI, the son of Henry VIII and of Jane Seymour, came to the throne, a delicate lad of ten years, placing England under Protectorate rule of various factions during his short reign of six and one half years.

When Mary Tudor, daughter of Henry VIII and of Catherine of Aragon, succeeded to the throne in 1553, she with the

(Continued on page 74)



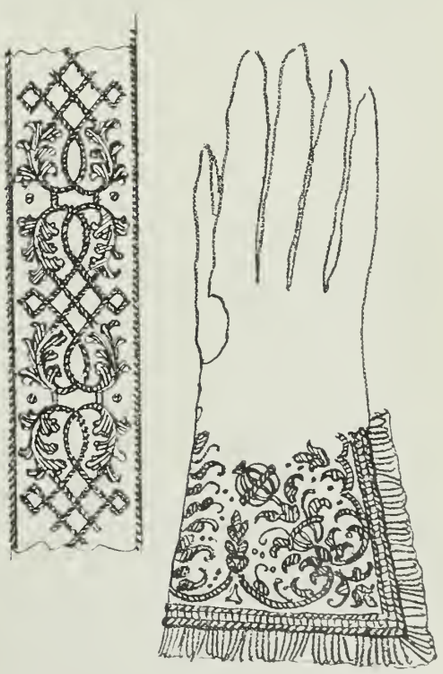
Above—An interior illustrating work executed at Woodsome Hall and combining Tudor details from other houses built during the same period



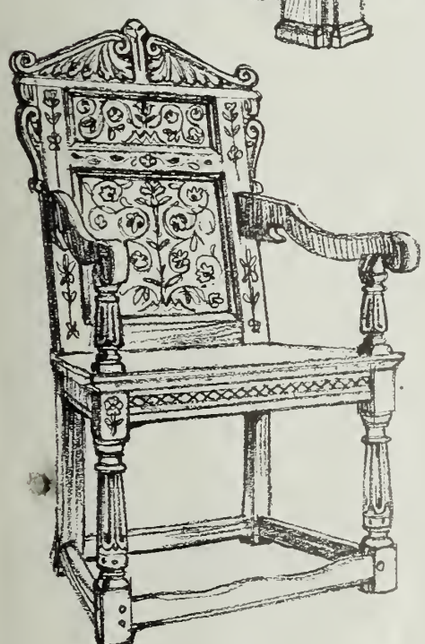
Extreme left—A fine example of an Elizabethan Tester bed, with carved and inlaid work, showing decided Italian influence—date about 1585

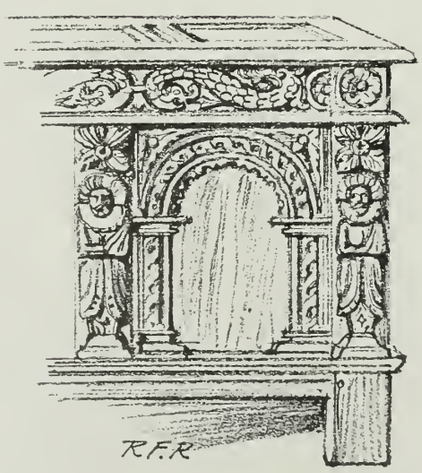


Center—An inlaid panel from Sizergh Castle showing a strong Eastern influence possibly inspired by a lovely rug or tile from Persia



Above—An embroidered glove of Queen Elizabeth and an embroidered band from the costume of Holbein's familiar portrait of Henry VIII





At the left are a carved chest with figures showing in Elizabethan costume—date about 1585. An inlaid panel back arm chair—dates 1600

Two Period Rooms in Interesting Contrast

The Fine Craftsmanship in the Making of Modern Furniture Is Shown to an Unusual Degree in these Two Rooms in French and English Styles

Rooms and furniture designed by Elsie de Wolfe



IN the Louis XV room, brown and green tones predominate, with a note of blue. The Rodney sofa is covered with small bouquets of cream and rose and the comfortable arm chairs have slip covers of brown taffeta. There is a Louis XV bench and an interesting marble mantel in soft tones of brown. Furniture for both rooms made by S. Karpen and Bros.



THE English living room is done in tones of cream and green. The walls are walnut paneled and there is a Knole sofa with drop ends and delightful chairs covered with cream and green striped material. The carpet is tête-de-nègre with a design of rose flowers and the sofa near the book cases is covered with rich amber herringbone satin



Building for Enduring Beauty

The Plumbing and Electrical Installations are Most Important in the Mechanical Side of the Home

By JOHN TAYLOR BOYD, Jr.

NO part of the house has seen more striking progress in living standards than the mechanical installations and equipment. For fifty years or more there has been no gain in spaciousness and variety of rooms, but instead an actual retrogression. Where are the huge rooms, the reception rooms, the dens, the billiard rooms of an older day?

On the other hand, never were the mechanical installations so extensive or so complete in details as at the present time. One cannot say that the mechanical demands have taken up space that formerly went for other uses. Kitchens and bathrooms are more compact than ever, and there are no more of them in the house—except possibly for an extra bathroom or two. The fact is that the shrinkage in space in the home is due chiefly to the higher cost of land and construction and the higher cost of operating a home. In the higher cost of construction the increasing expense of the mechanical installations is an important factor. The balancing of the proportionate costs of the mechanical and non-mechanical sides of the house should be borne in mind in order to avoid a conflict of interest in planning a house. One finds difficulty in deciding between the extent and degree of mechanical complexity on the one hand, and the desire for spaciousness and elaboration in the remaining portions of the home on the other.

Furthermore, the question of the mechanical installations is likely in the future to grow greater rather than less. The mechanical side of the home is making far greater strides than any other, and an architect would hardly care to predict where or when this progress will end. Are we not now only beginning the electrical age, as far as the "electrical home" is concerned? Is not heating, with many new developments under way, and also air conditioning and humidifying, on the verge of revealing to us new wonders of comfort, convenience and healthfulness? Is not the fuel problem receiving attention as never before?

The older fuels, like coal and gas, are being supplemented by fuel oil, and possibly also to a greater degree, by electricity, as the utility companies gradually reduce their rates, and as electrical equipment is brought to a higher degree of perfection. Gas is used for refrigeration, and fuel gas is bottled for use in those country houses which are not supplied by gas mains. These varied uses of fuels and prime movers cut across the old rigid classification of the mechanical side of the house into heating, plumbing and electrical installations. If this trend continues, may we not have homes operated almost entirely by electricity? Going further, is it not possible to standardize our already well-standardized bathroom, pantry, kitchen and laundry into a few "popular" models, for different sizes and duties, similar to the range in automobiles, with the result that we shall achieve an economy, efficiency and variety of household operations that is not yet quite possible under our handicraft system of building construction, which assembles many parts of equipment on the job in an expensive and complicated series of operations. Certainly, it should be easy to design, to fabricate and assemble bathrooms and kitchens, if not entire, at least manufactured in one or two sections, and transport them to the site, there to be quickly set in place and coupled up to the piping. The growing



Above—The bathroom offers a new opportunity for color and decoration. Veined marble surrounds the fixtures, mural decoration of waterfowl and bay scenes, attraction of glass mirrors add much to the effect. Elsie Sloan Farley, decorator

Right—The effects of lighting are outstanding in contemporary decoration, especially when reflected in a mirror and in polished marble and metal. Much charm and variety are gained in these modern lights. Courtesy Walter W. Kantack & Co.



Right—This bathroom is beautifully decorated with tile wainscoted walls. Belgian black and gold marble lavatory supported on glass legs, with rubber tile flooring to match, and large surfaces of wall mirrors. The fittings of glass and white metal are convenient and appropriate, providing accents in the general effect. Holden, McLaughlin Associates, architects

trend toward built-in cabinets and other furniture and equipment, of which the kitchenette—combining tiny sink, refrigerator, stove, dresser and cupboard in one unit—is an illustration, points the way to interesting possibilities of this nature.

The design of the mechanical installations and equipment becomes an interesting and complicated study. It is one which the average American, with his mechanical bent, welcomes with keenest delight. The danger is that one be carried too far in one's enthusiasm and thus lose sight of the other essential sides of the home. In undertaking the study of the mechanical side, the prospective home owner may do well, I think, to follow the same policy that I have advocated in previous articles of this series, in regard to the other phases of the design of the home. That is, to prepare, in consultation with the architect, a careful list of essentials and minimum requirements, and then add another list of "things that one would like to have." The first list, the essentials, is likely to remain fairly constant, whereas the second will probably fluctuate greatly, with a marked tendency to shrink.



This French fixture is a lovely decoration, exquisite in its rich form and finely modeled metal surfaces. Courtesy Bagués Inc.

The plumbing is perhaps the most important of the three main installations. That is because it is the most expensive installation and is also the most standardized. The plumbing system now has less variation than either the electrical or heating systems, in view of the new vistas that these have begun to open up for us in the last few years. One must have a kitchen, and in addition possibly a pantry, laundry and a ground floor toilet room, as the case may be; and there is a certain minimum number of bathrooms that one cannot well get along without. The method of heating the water is then decided, and the general extent of the system is mapped out. The rest is largely a matter of decisions on details.

And how many details there are to decide in the plumbing! The method of heating the water, or of piping the cold water into the house from spring or from well if there is no municipal main to be tapped; the character of the piping, the insulation of the piping; and finally that crucial matter—the selection of the fixtures and bathroom fittings—these must all be carefully worked out.

The first problem in the plumbing is the source of supply, of both hot and cold water. If the house is supplied by water mains in the street, there is usually no difficulty: the main object is to make sure that the pressure in the main is adequate to operate the fixtures, and that it is not subject to extreme variations. In certain districts, the water is high in alkali content or in some other mineral, and causes excessive rusting or deterioration in the plumbing system. This introduces another factor in the choice of piping, depending largely upon the special nature of the case.

The cases where one must obtain one's own supply from well, spring, river, brook or lake are not often particularly difficult, but generally they require the greatest care to ensure the purity and quality of the water and the dependability of the supply. A gravity system, carefully installed, is of course most satisfactory; but a motor-driven supply, delivering the water to either a gravity tank or to a pressure tank, for distribution to the fixtures, can also be extremely serviceable. Nor need it require too much attention, since this form of installation has been well standardized and made comparatively fool-proof. Usually an electrically driven motor pump or a gasoline pump is employed.

The method of heating the water next requires attention. Where an independent heater is used, the fuel may be coal, petroleum or gas. Until recent years, it was thought that the independent heater gave best results in the long run, notwithstanding the extra trouble of firing it if coal were the fuel. Now, however, ingenious improvements have facilitated the combining of the heating hot water with the heating of the house.

One arrangement of this kind uses a single petroleum burner to heat both the heating boiler and the hot water. A coil is attached to the heating boiler, which heats the hot water. The burner is controlled by a throwover switch that cuts out the heating of the boiler in the warm months and, at the same time, throttles down the burner for heating the hot water when the furnace is not in use. Two thermostats are part of this installation—one for the heating system to control the temperature of the house, the other to keep the hot water hot. In the last four or five years there has also been developed a "tri-plex" heater which serves the heating system, heats the water and incinerates the garbage. Such combination of installations into a single unit, particularly where burners are eliminated, is of course a step in the right direction—away from the excessive complexity of our mechanical installations.

With independent gas or oil heaters, thermostatic control is easy, making them almost automatic. Coal, on the other hand, is a fuel that is not so easily controlled, unless one uses an automatic stoker device. This observation holds for the heating boiler as well. It does not mean that thermostatic control is out of the question for coal boilers. A certain control of the draught is practicable, thus aiding in maintaining a fairly even temperature; and also the automatic stimulation of the fire early in the morning, after it has been some-

(Continued on page 76)



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Bartlett Green Tree Food gives immediate nourishment and increasing strength when applied by Bartlett scientific methods.



Bartlett Lightning Protection is lightning insurance for your most valuable specimen trees.



Bartlett was first to utilize power tools in cavity work and feeding, giving Bartlett clients the benefit of this time and cost-saving method.

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In 1929 we again fed every tree with Bartlett Green Tree Food, removed all dead wood, and applied dormant and leaf spray as indicated.

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This year we dormant-sprayed apple, elm and fruit trees; fed the larger and mature trees, pruned where necessary, and summer-sprayed where conditions indicated need. We also installed Bartlett Lightning Protection on six specimen trees, protecting the key trees on the estate.

The average cost per tree for this broad, complete program has been $4.77 per tree, per year. As to the results, the accompanying letter is ample testimony. Whether your trees are few or many, Bartlett can give them the benefit of a rounded, laboratory-directed program at a cost most satisfactory when measured in present results and future health and increased beauty.

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July 3, 1931

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Very truly yours,

Daisy B. (Mrs. Ernest A.) Smith



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Operating also the Bartlett School of Tree Surgery and the Bartlett Tree Research Laboratories

A Lighter Note in Modern Wall Coverings

Interesting Designs for Washable and Fadeless Wall Coverings. The Colors Are Exquisite and Subtly Combined. Designs by Professor Breuhaus

RIGHT—This charming modern room has wall coverings in the modern spirit. The furniture is pear wood, the chair is in coral leather, the bed in oyster white. Donald Deskey, decorator

BELOW—This delightful panel, one of a set of six comprising the "Gazelle Land" scenes, suggests a delicately designed old French pattern, yet is novel and quite modern in idea

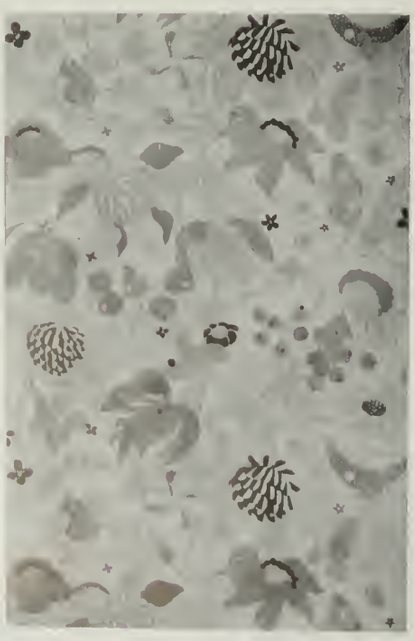
BELOW, center—An attractive pattern rather elaborately designed and printed in exquisite shades of peach and pale rose and maize color with a hint of greenish blue. This is repeated in tones of green and blue with rose

BELOW, right—A delightful covering in pale yellow, white and delicate blue. The color note is arresting and yet soft enough to sink into its place as a delicate decorative background



Salubra Wall Coverings, Courtesy Frederic Blank & Co.







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WHEN WILL YOU GET BACK, DEAR?"



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As the children grow up, they'll quickly acquire interests and activities of their own. Then give them telephones in their own rooms. They'll be grateful for the convenience and privacy of individual telephones. They'll not need to disturb other members of the family and they'll widen their circle of friendship.

There are many types of telephone equipment available for your house or apartment. The local telephone company will gladly advise you on the arrangements best adapted to your individual requirements. Just call the Business Office.



When Junior reaches the active teens, give him the convenience of his own telephone in his own room.

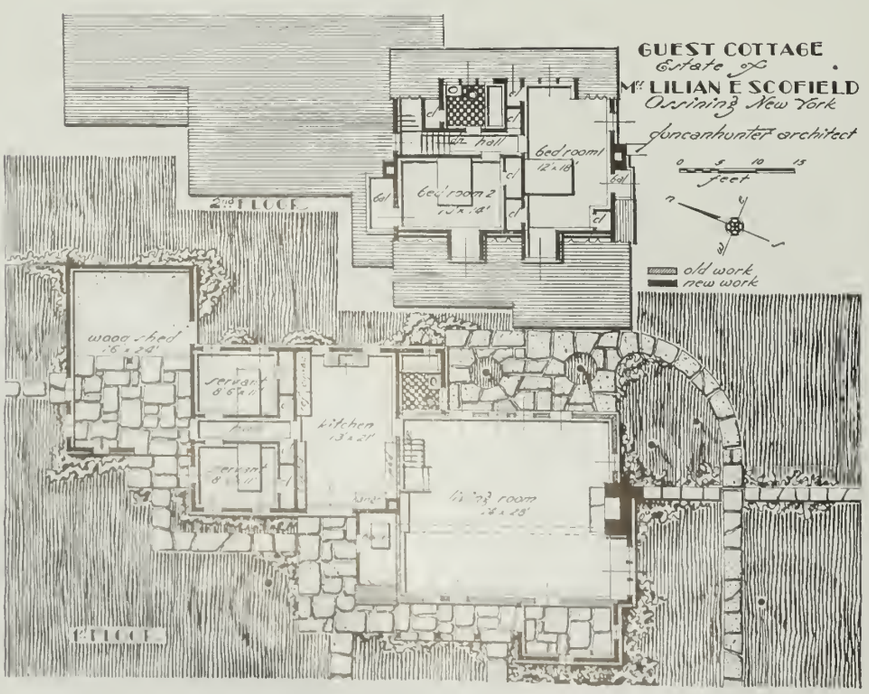


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This Comfortable but Unusual House for Guests on the Estate of Mrs. Lilian E. Scofield Was Made by Reconstructing a Well Built Old Barn



Duncanhunter, Architect

In this cottage, the nucleus consisted of a barn, the framework of which was in a condition to be easily restored. The exterior walls were covered with old boards and battens. The shingles were new but toned to meet the antique quality of the building. Planting is simple but decorative

The floor plans of this house are exceedingly interesting. A good sized living room gives onto a terrace through a hallway to the kitchen and servants' quarters on the first floor. The second floor has two bedrooms, a hallway, bath and lots of closets

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The opposite end of the living room has a fine old door, side walls that are almost entirely windows, a great couch in front of the fireplace, commodious armchairs and ample lights on every hand. A corner cupboard is built in for rare pieces of old china and colorful bits of pottery and brass





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Autumn Tree Insects

Kind and Wicked Insects and What to Do About Them

By S. W. BROMLEY, M. Sc.
Assistant Entomologist, Bartlett Tree Research Laboratories

THERE is a vital relationship between trees and insects. Trees are the largest of living things, if we make a possible exception of certain gigantic seaweed growths. Trees reach their maximum growth in the form of the tall Australian Eucalyptus where the height of 470 feet has been recorded, or the huge redwoods and big trees of California, the tops of which are often 300 feet or more from the ground.

Insects are the most numerous of any of the groups of the animal kingdom, numbering about 600,000 known species and comprising 75 per cent of all species of animals. There is probably more living matter in the form of insects than in the form of all other animals combined.

It has been stated, indeed, that if all living insects could be placed on one side of a pair of gigantic balances, and all other animals on the other, the insect side would be the heavier of the two. It is not remarkable, therefore, that a certain percentage of this host of living creatures should be definitely associated with trees and affecting them in one way or another considerably.

Certain types of insects may exert a beneficial influence on trees, such as those which bring about the pollination of the flowers of the linden and various other trees. On the other hand, great numbers of insects feed on trees, attacking the leaves, the twigs, the branches, the trunk and even the roots, sparing, indeed, no portion so that insects may truly be considered as one of the most destructive factors with which the tree has to contend in its struggle for existence.

A healthy and vigorous tree is at all times of the year a thing of beauty. The bright reds and yellows of the autumn foliage have dulled and the woods have assumed a more sombre tone as the falling leaves betoken the coming of the period of long winter rest.

Among the nearly leafless trees there now stand out the evergreens, and we note with surprise the number of pines, hemlocks and other conifers which, during the summer, were obscured by the uniform green of the foliage.

With the falling leaves, however, have gone the hosts of leaf-eating insects which, during the height of the season, were assiduously devouring the foliage, injuring, of course, some trees more than others, but having in all cases produced a more profound effect on the health and vitality of the tree than that immediately evidenced by the loss of foliage.

Most insects are now entering a dormant or resting condition, as are the trees themselves. Insects pass the winter in different stages but rarely in more than one stage. Some species pass this period in the egg, others as fully-grown insects. Some are only partly grown, while still others pass the winter the quiescent, foreboding cocoon period.



Above—Insectary at the Bartlett Tree Research Laboratories. Note the various types of containers for observing activity of damaging tree insects

Below—A group of insect eggs. "Some eggs are miniature pearls both in outline and iridescent color." (*Schizura*—Yellow-necked apple tree worm)

The strange transformation through which certain insects pass are always a source of wonder. Who has not marvelled at the symbolic development of a beautiful butterfly or moth from a cocoon spun by a caterpillar, which in appearance seemed an entirely distinct creature from the mature insect which it produced? These developments are continually going on in nature.



The caterpillar or larva, as it is known, is the period in the insect's existence when most of the feeding is done, and hence in the case of tree insects when the most damage to the tree results. At this time of the year, growth is arrested and the insect prepares to pass the winter, in one stage or another, depending on the species.

Insects are, of course, less in evidence at this time than they were during the warm summer months. One might say at first thought that they were practically absent, but such is not the case. They are present, hidden away in suitable shelters, for the most part inactive, but a careful search will reveal them if one is interested.

Probably the eggs of insects are the most difficult to find and represent the stage which is most often passed by unnoticed, but some insect eggs are among the most beautiful objects in nature when viewed under a lens. Some are miniature pearls both in outline and iridescent color, while others are marked with intricate, kaleidoscopic designs. Many are covered with a protective coating which renders them resistant to the cold.

A great many insects, such as the white-marked tussock moth, the gipsy moth, the tent caterpillar and the fall canker worm, pass the winter in the egg which, being a resting stage primarily, is better adapted to hibernation than any other except possibly the cocoon.

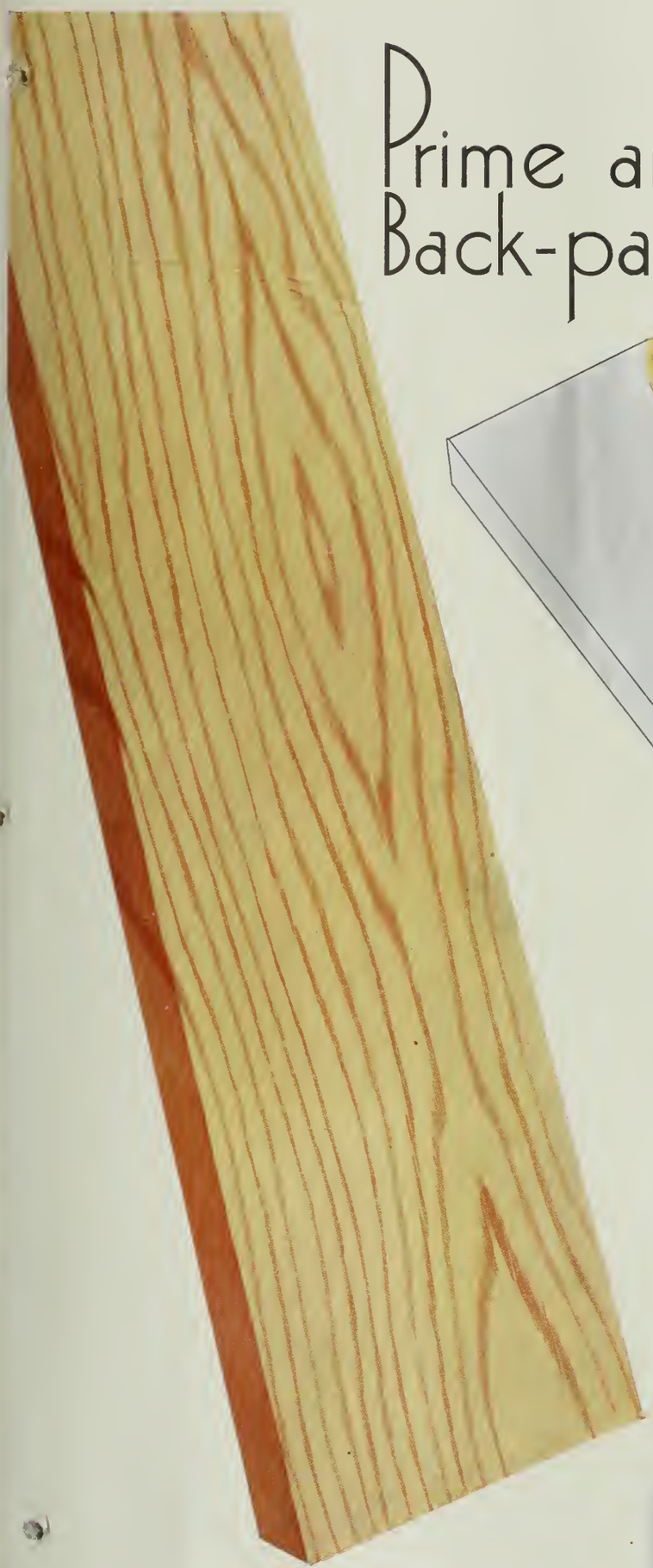
The cocoons of the promethea moth hanging from the leafless twigs of wild cherry and lilac are a common sight. Such insects as the large beautiful, pale green luna moth, the yellowish Io moth, in fact most of our large moths, hibernate in the pupal stage where they are protected from the cold by the tightly-woven silk cocoon.

Some insects winter as larvae and here there is usually some unique precaution for protection against the cold. The caterpillars of the brown-tail moth winter in finely woven webs drawn tightly over the old dried leaves on the twigs. Many of the boring insects winter as larvae inside the bark or the heartwood of the tree in which they are working.

Some insects winter even in the adult stage. Some of the most fragile-appearing in-

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But, why blankets, so made, may be bought, in many instances, at a moderate price level, is not so apparent. But it is so!

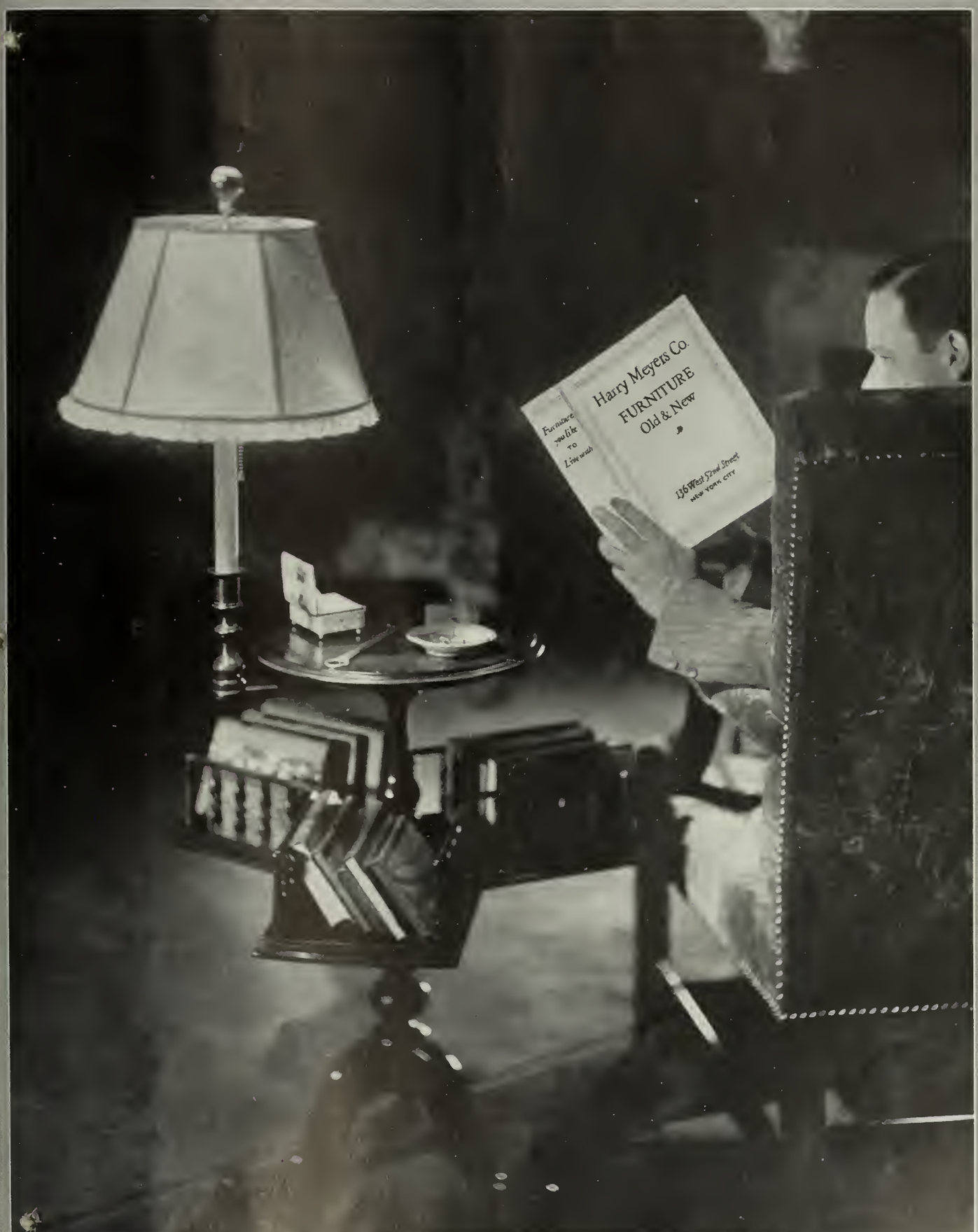
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sects are in reality the hardiest, being active far into the colder months. Some of the butterflies fall into this category. The mourning cloak butterfly, a rather large and beautiful butterfly with dark brown, yellow bordered wings, is the mature form of the large, black, red-marked, spiny caterpillar which last June fed on the leaves of the elm. The butterflies themselves are still to be seen on warm days flying in the leafless woods, finally seeking shelter in a hollow tree.

One of the belated insects of the dying year is the fall canker worm moth found on elm and other trees where the caterpillars feed on the foliage the succeeding spring.

At the present time or even later, the cold-defying, wingless females of this species ascend the trees and lay their eggs in regular masses on the bark.

After depositing the eggs the mature insects die, leaving the eggs to brave the wintry cold. Although exposed, the eggs are resistant and most of them live through to hatch the following spring.

The refreshing green of the conifers now contrasting with the leafless or nearly leafless deciduous trees, invites the eye. Now in the still, calm days of late autumn is the time for a stroll through the pine woods. A grove of old white pines is an inspiring sight. The straight, tall trunks like colonnades towering upward with an imperceptible taper to the crown of green at the top, give an impression of permanent strength.

For more than 200 summers, the sun has warmed their struggling crowns into upward growth, while the snows of more than 200 winters have blanketed their dormant roots.

Most of the trunks are single, but here at the edge of the grove is an old tree showing a division into two large trunks a short distance from the ground, a mute indication that two hundred years ago, even as now, the white pine weevil, the most destructive insect to young white pines, had been active.

The white pine weevil attacks the terminal shoot or leader of the young tree, killing it, with the result that the upward growth of the tree is continued by one or more of the side branches. Many young pine trees now show a browned, distorted, lifeless leader in which the weevils developed during the summer. The beetle [illegible] present in the adult stage and [illegible] to some convenient shelter [illegible] or bark crevice for the winter, awaiting the spring.

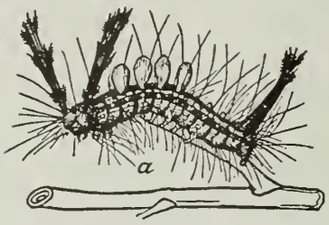


The bagworm is one of our most interesting leaf feeders. Each caterpillar constructs a bag or case of silken fibres, on the outside of which are attached pieces of [illegible] vegetable debris. The female never leaves this comfortable home



The leopard moth is one of the larger, more destructive borers. It attacks a large number of trees and shrubs, producing irregular, blackened galleries and frequently causing the breakage of a great many of the smaller limbs of the trees

Fluttering through the woods late in the fall are to be seen, sometimes in abundance, fair sized, very pale brownish moths. These may be linden moths, closely related to the canker worms previously mentioned in this article. The linden moths have similar habits.



The larva of the White-Marked Tussock Moth. This insect winters in the egg

Here also it is only the males that are winged, the females being small, wingless, climbing creatures looking like anything but moths. The caterpillar, the 10-lined inch worm, occurs the following spring, feeding on the leaves of the linden, elm, and other trees, with the consequent ill results.

Without the leaves to obscure their presence, the abnormal swellings on twigs and branches caused by gall-forming insects stand out conspicuously. Here, as in the case of the boring insects living within the bark or the solid wood of the tree, are examples of insects utilizing the plant tissues in which they live for protection against the cold of winter. Inside many of these galls, the small grubs or in some cases nearly full grown insects are dormant.

Numbers of examples of gall-causing insects could be cited. The hackberry tree can usually be identified by the presence of a great number of bud galls appearing like small nodules along the twigs. These galls are the work of a small psyllid, or jumping plant louse, and within the gall may be found the small, orange-colored insects in the tiny compartments inside.

Gall-like growths on other trees are also conspicuous. The oaks are affected by more than their share of them. Rough, warty, gnarled galls are frequently abundant on the smaller branches of the red oak, and are caused by a species of gall wasp which lies dormant through the winter inside the gall ready to emerge in the early spring.

A cone-shaped gall on the twigs of the Norway spruce is caused by a small aphid or plant louse. Where abundant, these galls may deform what would otherwise be a vigorous and highly ornamental Norway spruce.

White ash is subject to a gall deformation caused by numbers of minute mites which attack the staminate flowers in the spring causing the development of irregular curled masses which remain on the tree during the winter.

A careful examination of the twigs of various trees at this time will frequently reveal the presence of the small inconspicuous, so-called scale insects.

The scale insects form a large group, and are found on many different types of trees—some infesting the leaves, but most of them infesting the twigs or the smooth bark. Many harmonize with the bark and where only a few are present they are difficult to detect, resembling small scales of bark.

Where abundant, they may completely encrust the branch with a scaly coating. Only the very young insects move about and these are active only for a few days, for as soon as they find a suitable place they settle down, insert their beaks into the tree tissue and remain there for the rest of the period of their existence.

At this time of the year, they are dormant, passing the winter as partly grown insects or as eggs.

The oyster-shell scale, for instance, (so-called from the fact that it resembles in outline a miniature oystershell) passes the winter in the egg on the ash, elm, poplar, or any of the great variety of trees on which it may occur. The eggs, small delicate whitish objects, are to be found under the old, scaly coverings still adhering to the trees. On the other hand, the tulip tree scale winters as a partly grown insect, clinging tightly, unprotected, to the twigs and small branches of trees.

Other examples could be cited but one may readily realize that although insects are not active and conspicuous at this time, nevertheless, great numbers and varieties of them are present and are simply slumbering, so to speak, awaiting the return of the warm spring sunshine to reawaken their activity.



The hackberry is very subject to infestation by gall insects. The cylindrical cage of celluloid shown above is a device for imprisoning insects, enabling the scientist to make observations



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The Garden in November

One Must Care for Bulbs and Roots Now to Insure Next Summer's Flowers. Cold Frames Should Be Kept Busy and Roses and Lilies May Be Planted

By G. A. STEVENS



A generous-sized hole should be dug for the rose roots. Then they may be clipped back as shown in above illustration

THROUGHOUT the greater part of North America the blooming season usually ends with a killing frost about the middle of October. But the gardener's work does not stop then. It sometimes happens that late October and early November are an exceptionally busy season. This is particularly true if the weather is congenial for outdoor work.

One of the most important jobs during this period is to harvest and store Gladiolus bulbs, Dahlia roots, Cannas, and half-hardy plants which are to be propagated during the winter or very early spring for bedding out next summer. I take it that almost everyone who has a garden realizes the necessity of lifting Gladioli and Dahlias before the ground is frozen, curing them in a dry, airy place for a week or more before storing them. One of the most useful and convenient methods for storing Gladioli is to pack them in thin muslin or cheesecloth bags, one variety to a bag, labelled inside and out, and hung up in a dry, airy cellar where they will not freeze. Dahlias may be stored in barrels or boxes like potatoes, either packed in dry earth or in paper wrappings. It is important to remember that Dahlias must be kept cool and in a place which is not too dry; the roots are very sensitive to temperature and moisture, and are likely to sprout in the middle of winter if the storage room is too warm, or to rot away if it is too damp.

By the end of October the coldframes should be working to full capacity. There should be an abundant supply of English Daisies and Pansies, and in severe climates such things as Foxglove and Canterbury Bells should be safely under glass. If there is a small greenhouse on the place, a few of the dwarf, blue Lobelias which have successfully weathered the summer may be potted up and taken indoors to be used for making cuttings in January. A much better effect and an evener display of Lobelia can always be had from cuttings because of the uniformity which is achieved by propagating from selected plants. The same is true of Ageratum, another exceedingly useful edging plant which is extremely variable from seed.

It will be necessary to air the coldframes frequently at this season especially on clear, warm days, because the newly transplanted plants are apt to sweat after being transferred to the frames and collect entirely too much moisture. If the Canterbury Bells and Foxgloves are large enough to touch each other in the coldframes, it will be advisable to reduce part of the foliage to lessen transpiration. Dampness and not cold is the enemy of these plants.

Of course, no good gardener will delay any longer in planting Tulips and Narcissi. If the newly purchased bulbs are late in arriving, it is almost certain that there will be difficulty and discomfort in planting them during the wet, cold rains and early snows of November.

Because imported Lily bulbs are likely to be very much delayed in reaching this country, the ground where they are to be planted should be prepared now or a little earlier if possible, and covered with boards and a few inches of manure or garden refuse to keep it dry and unfrozen until the time when these bulbs can be put into the ground. It frequently happens that *Lilium auratum* and *Lilium speciosum* do not arrive from Japan until December, but if the ground is protected in this manner, they may be just as safely planted then as now.

From late October until the middle of November and sometimes even later, roses may be planted. In fact, the later that roses can be put into the ground in the autumn, the better it is for them. One of the most serious objections to planting roses at this season is that plants received in early autumn are seldom ripe enough to withstand the cold of winter. Success almost always attends rose planting if the bushes have been allowed to mature thoroughly in the nursery fields before they have been lifted and shipped. But because the actual planting is delayed, it is extremely undesirable to put off the preparation of the beds in which they are to grow. The ground should be thoroughly prepared several weeks in advance of planting, no matter at what season it is done, and it is a mighty good thing to prepare rose beds in the autumn which are not to be planted until spring.

The advantages of buying roses in the autumn have been discussed many times. The chief benefit that the planter may expect is that he will receive plants undeteriorated by

(Continued on page 80)



The weird blossoms of the Witch-hazel are characteristic of November, although in some seasons they occasionally come out in late October



Roses planted in autumn should be protected by mounding soil around them. After a hard freeze, canes may be given additional protection

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Your 1932 Garden

(*Continued from page 43*)

home decoration is of high significance.

As I write these words, I become conscious that the anticipation of next year's better garden—for it is always going to be better, isn't it?—divides itself into two sessions. Right now, if these words are good words, some friends will dream garden dreams. Then about January, or into February and March, will come the second thrill, as one reads the catalogues of 1932 and safely revels in anticipating the new things that are to bloom or start to grow in the opening year!

But, someone will say, you are forgetting the fall catalogues, coming to be increasingly alluring. No, I am not, for they come now into the picture. They offer the first aid to the spring garden of our dreams, as they tell us again of the bulbs we may plant, each having stored in its white heart the crocus or the snowdrop, the daffodil or the tulip, the stiff but yet decorative hyacinth, of its name.

Not only to contemplate but purchase and plant right now in November a plentiful assortment of these earliest garden visitors of the new year is essential.

The garden I am proposing for my readers is to have these bulbs planted where they are to stay, and I hope flower, flourish and increase. So, the crocuses and snowdrops that are to punctuate the late snows need to be in small groups cunningly tucked away in the garden corners easiest to see when March and April invite the spring. Little clumps of a dozen of a kind, thrust down four or five inches in the prepared soil, and surely made solid below in a handful of sand, will give a reward out of all proportion to their cost. Incidentally, if the gardener can find in his pet catalogue the yet somewhat rare *Crocus byzantinus*, he will think well of me next spring for having proposed it to him. And, if he confines his early tulips to just a few sorts of the colors he prefers, not neglecting the enduring orange of De Wet, he can get his main tulip accent a little later and much better from any of the lovely Darwins that attract him through memory or catalogue. These, too, I hope he will plant where they can stay for several years. Half-shade is their joy, and they can nestle (not too closely) beside a permanently planted peony, for example.

The daffodils are particularly amenable to this scatter-form of planting, and are even more permanent than tulips. I dare not here adventure into the rock garden, in which each spring I get much of the Baconian "purest of pleasures," when the dainty little swinging bells of *Narcissus minimus* and its companions in the small-flowered group, swing in the air

The narcissus or daffodil, all "daffys" being Narcissi, is much confused by the exclusion from America under a strained construction of a good law of the many lovely varieties that are inexpensive abroad. Yet American bulb men have learned their best, and good bulbs are now available of good sorts. Look in the catalogues for at least three or four sorts of the trumpet class, choosing so as to get both straight one-color perianth and trumpet, and the bi-color kinds in which the trumpet is lighter. Then surely give a corner



A bed of chrysanthemums—Mrs. Lillian Birchard—flourishing for Fall display. Underneath tulip bulbs are getting ready for the Spring garden

or a space on the edge of the lawn, to the Poeticus type with its glistening white flat flowers, accented by a dainty orange-fringed cup.

Hyacinths need a background of deeper colored foliage, unless they are skillfully planted to particular color effect—and that is not easy! They can be omitted without being missed.

But these fall catalogues will be pleading with us to plant roses in the fall, while custom and the own-root folks would hold us to only spring planting of the queen of flowers. It is hardly boasting to say that as editor of the American Rose Annual for sixteen years, and as president of the American Rose Society for two years, I have had experience in the rose-planting game, and correspondence, too, from all the lands in which the thousands of interested amateur members have been writing and writing and writing to their interested Chief! It is from this standpoint, and because I find that many successful rose amateurs insist on fall planting as best, that I here propose it again under certain conditions. These are, first, that matured, defoliated plants can be secured to plant before hard freezing; and second, that the ground can be thoroughly prepared. If these simple conditions are met, fall rose planting, followed by the reasonable over-winter protection of soil heaped six inches deep over the plants, means the earliest start toward June bloom in greater vigor and strength.

Let me whisper in the ear of the rose friend that the nurseryman invariably digs all his rose plants in the fall, storing them in frost-proof "cellars" against the spring demand. This storage sometimes depletes the strength of the plant. My feeling is that the sooner the rose plant gets where it is to stay after it has been plowed out from the field in which it grew, the better for the future doings we expect of it.

Just a word as to varieties and places. We are verging on a new use of roses to take place in the garden as hardy shrubs. It has been determined that roses prosper in half-shade, and that they will even endure the proximity of shrubs and trees. I think as I write of the glorious crimson blooms of an Etoile de Hollande that for three years has nestled against a fine Japanese Yew. So I insist that corners in the hardy border in the shrubbery can be beautifully brightened as a plant or two of Mme. Butterfly, National Flower Guild, Birdie Blye, Radiance, Gruss an Teplitz, even the gorgeous Talisman, Autumn, or President Herbert Hoover, are there planted. In such places, too, belong the persistently blooming Polyantha roses, much lower in growth, of course. La Marne, Chatillon, Gruss an Aachen, and soon as the nurserymen wake up to its vast value, the lovely pink Australian rose, Mrs. R. M. Finch.

In the higher shrub borders or backgrounds may well come in two wonderful Rugosa hybrids, Sarah Van Fleet in fragrant pink, and F. J. Grootendorst, the rose described as having "the flowers of a red carnation on a Rugosa bush."

But I must restrain my "rosishness"—I never know how to stop when I write about roses. In this garden pre-view, and for fall action in spring anticipation, I want to suggest several plants that are better placed in the autumn. The garden without lilacs is deprived of great and growing advantage, for these Bulgarian shrubs, modified and bettered by French genius and American hybridization, grow to age and stature in great beauty. I am thinking of a President Grévy planted at Breeze Hill just twenty years ago that is now a dominating shrub full fifteen feet high, crowned in spring with its tremendous panicles of fragrant flowers. Then I think of the ten-foot Jeanne d'Arc beginning its Breeze Hill growth in 1917 and annually chaste and lovely in "double" white bloom. One can count on permanence and beauty as belonging to lilacs, and a lilac hedge is superb. As to varieties, I am reminded of the remark of the late Professor Sargent of the Arnold Arboretum, who said that any dozen named lilacs would be the best dozen if the colors and form preferred by the planter were included.

Lilacs should by all means be planted in fall. Deeply dug and reasonably rich garden soil will start off the own-root plants that must be insisted upon.

As the lilac was Gerard's "Blue Pipe," I naturally now think of his "White Pipe," the mock-orange, erroneously called Syringa, which it is not, that name belonging to the lilac. Philadelphus is the botanical designation of these enduring and sometimes stately shrubs which, in the newer French sorts, give us a month of varied size and form but almost uniform beauty. I could write a chapter about the remarkable fragrance differences provided by varieties not in commerce, but I will restrain myself to mentioning the desirable Virginal, the well-named Avalanche, the stately Banniere and the gardenia-scented Belle Etoile, overlooking the large and lovely Conquete. These Philadelphuses ought to be planted in fall, and I may also mention their ability to endure considerable shade.

If that future garden is to enjoy the earliest spring shrub glow, it must include the golden bells of the Forsythia. The varieties Intermedia or Spectabilis are desirable. Refuse the old Viridissima.

Many more shrubs could be thus previewed. I must suffice, however, to say that fall planting is best and in some cases, vital, for the early-blooming shrubs. The planter who is thinking through his garden problems these November evenings will of course avoid planning his garden with shrubs stuck around in a symmetrical form, for he will think how nature decorates a roadside, the edge of a meadow. He will, I hope, steer away from the noisy and expensive blue spruce, the tiresome hydrangea "Peegee," the over done *Spirea Van Houttei*. There are treasures in modest evergreens, in other hydrangeas and spireas, in deutzias, the new Kolkwitzia, in many superb honeysuckles that stand and do not creep or climb.

Now a word as to preparation, first for fall planting, and then in fall for spring planting. If there ever was a spring in which hurry was not in the garden air, it must have been long before I was born, wherefore the lazy and sunny autumn days suggest the easy stirring through of the warm and mellow soil. It must be stirred, and stirred deeply, for garden prosperity. The ordinary long-handled shovel is the loafer's delight, for it may so easily and ineffectively be put through the motion of soil preparation without stirring down deeper than a bare handbreadth. A spade is better, if more laborious, especially if it be held about vertical and actually driven all the way into the soil. This means about nine inches of stirring. If the gardening is to be really serious, the soil ought to be penetrated to double the spade depth, even if some sweating is involved. To lift out one spade depth, to go down another, to break up the lumps and to dig in some well-rotted animal manure—if obtainable in these days of Ford horses!—and then to rake it all even and smooth, is to provide in advance several Thanksgiving and Christmas dinners for the plants and bulbs, shrubs, roses and trees, that may be in the garden future.

If this soil preparation for spring is completed before hard freezing, that part of Nature's help for plant growth is given full opportunity. The winter snow will moisten, the freezing will disintegrate the soil thus made ready to release the stored plant food to the plants of our garden dreams. And what satisfaction there is in the contemplation of readiness for the spring rush, as one reads the 1932 catalogues and tastes in advance the many garden joys.

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Broadway To Date

(*Continued from page 51*)

edy for civilized but not too serious people.

Every one in the play is good, with Adrian Rosley as the Italian hotel-keeper doing some excellent funny work.

"SINGIN' THE BLUES"

Two sepia shows broke over our heads at once. One, "Fast and Furious," may be dismissed as Harlem hullaballoo. The second, "Singin' the Blues," is one of the best negro melodramas seen in New York. It is a combination of "Broadway," Galsworthy's "Escape" and negroid warbling, some of it very good and some merely passable.

The whole story, in eleven scenes, concerning the flight from Chicago to Harlem of Jim Williams, who killed a white cop in a craps game, is gripping and entertaining. It is a drama of Pursuit, the metaphysical basis of all life.

Frank Wilson, whom you will remember as Porgy, gave an excellent portrayal of fear and conscience as the Law trailed him in and out of Harlem cabarets and his sweetheart's café dressing-room and boudoir. In the end he escapes, and we are all glad, for Jim Williams didn't know he killed the cop, and didn't mean to. And why shouldn't the colored folk enjoy their great racial sport—craps?

Jim Williams' Horatio, little Abraham Lincoln (alias "Knuckles" Lincoln), was played with a fine sense of humor by Mantan Moreland, a comedian born to the laugh. The two leading women were Isabel Washington and Fredi Washington, both comely. The play is by John McGowan and the songs by McHugh and Fields. It's a long and loud hit.

"THE VANITIES"

Certain pharisaical newspaper critics got blood-red in the face with their yearly attack of virtue and "cleanliness" over Earl Carroll's "Vanities." I didn't see anything unusually scabrous in the show. There is nothing as smelly as Chic Sale's remarks, innuendoes and physical motions and not a sketch that compares with the last scene in "The Band Wagon." There are the usual vulgar and inane playlets, it is true; but what I tax them with is lack of wit. They are just dull and brainless. There was no Chic Salacity.

But from the standpoint of the eye the "Vanities" is the most satisfying of any revue I have ever seen on the stage. Scene after scene unfolds of hallucinating loveliness and splendor. Earl Carroll is all eye—he has a genius for collossal effects and curious color-schemes. There is no brain in his work. Like Théophile Gautier, he believes that the external world alone is real. He glorifies surfaces.

I have never seen anything that so thrilled me as the ballet of Ravel's "Bolero." This barbaric piece of music has at last been visualized in a culminating orgy of primitive dance-fury in which all the resources of a modern stage are used. This titanic Bolero Ballet is alone worth double the price of admission. Then there is the "Chromium," a living Greek frieze—another masterpiece.

Will Mahoney, William Demarest, Al Norman and Frank Mitchell are the wild men of the "Vanities." They are a laughing insanity. Of beautiful women, there is no end. The new theatre itself is unique in its color-scheme, a kind of cross between a colossal pousse-café and a polished Egyptian tomb. Everything bears the stamp of Earl Carroll and his exotic imagination.

The "Vanities" is a gorgeous eye-souse and Carroll is a demon-magician.

"LADIES OF CREATION"

Gladys Unger started out as a militant Amazon, with a merry guffaw in the corner of her eye, to show us Lords of Creation that we were only hopeless imbeciles and that we have got to take it on the chin before the ladies of creation, etc., etc. But a change came over the spirit of her dream somewhere in the beginning of the script, and her merry, and sometimes amateurish, play turns out to be a satire on her own sex. Woman can't do anything without men is the moral to this bit of fluff.

On an ultra-modern background by Cleon Throckmorton—something really eye-filling—Sibyl Vanderlyn runs a swell interior decoration establishment. She plays at love with a married man and her rough-neck manager, gets "dished," and resolves to go it alone—"I can stand alone! I'm one of the ladies of creation!"

But Sibyl goes boom and she has got to call back the rough-neck and marry him to keep her business alive. There are a lot of amusing side-issues which I leave to your individual funnybones. The play looks as if it were written in a hurry.

The company was A1. Chrystal Herne looked handsome and raved well. Dorothy Mackaye was a good caricature of a Hollywood star. Paula Trueman looked her merriest as a secretary who grabs off the star's John Gilbert. But the finest bit, next to Mr. Throckmorton's set, was the feminine Mr. Dinkle of Fred Stewart. It's a veritable creation.

"AFTER TO-MORROW"

Mr. Golden opened his season (the season, in fact) with a Great Big Weep. Mr. Golden, like Charles Dickens and Victor Hugo, knows there is jack in the Hills of Sentiment. He knows—ah, so well!—how to boil the gold out of the tear. And he has done it in "After To-Morrow," which he crocheted with Hugh Stange.

All about two middle-class kids who are about to get married. They've saved quite a little when the girl's mother elopes with a roomer in the house. The old man up and has a paralytic stroke. The money the young people have saved goes for doctors' bills. The wife wants to return, but while the paralyzed old fellow waits for her she wires she has changed her mind. That kills the old man. The mother has, however, pinched a thousand bucks from her lover and settles that on the children. Curtain. This is the sort of thing they used to give teething-rings away with when my grandmother was alive.

However, the play is well done. Donald Meek as the blubbering old idiot does the best thing he has ever done. Barbara Robbins as Sidney, the girl, is an actress that will blossom. The others were excellent under the whip of Mr. Golden.

"I LOVE AN ACTRESS"

The quality of Hungarian goulash (actual or dramatic) is sometimes

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Broadway To Date

(*Continued from page 72*)

strained, flattened and minced by the time it gets on Broadway.

What Lazlo Fodor's play was in the original I have no means of knowing. But the American adaptation by Chester Erskine and the settings by Jo Mielziner make it about the dreariest and most stupefying piece that we have had out of Europe.

For four acts in which nothing happens a famous Budapesth actress is pursued by a Westphalian (ham) poet-engineer. There is nothing but talk, talk, talk against a background of as ridiculous and strained settings as you can imagine in your drunkennest moments.

All were miscast, including Muriel Kirkland, Walter Abel and Ernest Glendinning.

"FRIENDSHIP"

There is something so delightfully New Yorkish about George M. Cohan, so disarming, natural, Broadwayish, quietly philosophical and eccentric—a curious mixture, I admit—that no matter how trivial or applesaucy the play in which he appears there is always the memory of a pleasant hour or two—especially if Mr. Cohan is on the stage most of the time. His queer shakings of the head, that curious half-run, half-walk, with the body poised as if to spring, his quiet way of achieving dramatic effects—these qualities and quirks have made him in his elder years one of our best comedians.

His new play, "Friendship," is about a girl who is living in his house, presumably as his mistress. She wants to be a novelist. The boy turns up who takes her away from him. The boy, also an aspiring writer, comes of a delicatessen father who has some ancient moral qualms about such a girl as a daughter-in-law. There is a squabble between the elderly Joe Townsend (Mr. Cohan) and Rudolph Steinert, played very well by Robert C. Fischer.

In the end Joe marries the girl and the delicatessen family retires. The play has a good first act, but flops as the play progresses into an old-fashioned conflict between the two moral codes. Without Cohan, the play would not go. Helen F. Cohan, Mr. Cohan's daughter, appeared in the play. She is a beauty. Others were Lee Patrick and Minor Watson.

"JUST TO REMIND YOU"

In the Great Saga of Owen Davis, Bertha the Sewing-Machine Girl has become the gunman's lily-white spouse and the Old Heavy, with black mustaches and a knife in his pocket, has become a sophisticated racketeer who bombs laundries and milk stations during the day and plays Chopin on his violin after dinner.

Mr. Davis' three hundred and forty-ninth play is a kind of hard-boiled sermon on the racketeers and gunmen. What are we going to do about it?, asks Mr. Davis in this Uncle Tom's Cabin of Stick 'em up! I don't know; but I do know that this is a thoroughly stock-and-dummy drama with all the carved-in-the-wood cops, and so forth and so forth. It's all about a laundryman who wouldn't pay tribute to the gang and how he was killed utterly. Maybe if we abolished money we could stop this sort of thing.

But there was the beautiful Sylvia Field. You forget the drabness of the play when you look at her. Peg Enwhistle and Paul Kelly contributed to a most unimaginative moral tract. Cleon Throckmorton did an effective street scene.

"THE MERRY WIDOW"

Donald Brian, like the angels of Swedenborg, moves eternally toward the springtime of his youth. I'll swear he doesn't look a day older nor has he a pound more of fat on him than when I first saw him as Prince Danilo when "The Merry Widow" was first produced in New York. He sings just as well and is just as pattern-plate handsome, too.

The Civic Light Opera Company did a splendid revival of this fine Lehar opera. The music—the swooning waltz especially—wears well. I enjoyed it as much—maybe more because I am so tick at me tummy of jazz and crooning—as I did those long years back.

Ruth Altman and Manilla Powers (the "Merry Widow") were both handsome in appearance and voice. In fact, everybody was good and saturated with pep, *verve* and the wine of old Vienna.

"FREE FOR ALL"

Why is it that Americans cannot give us good music of any kind? Is there something so congenitally bootleggy in our souls that we'd rather borrow, absorb, snitch and swipe from all the Europeans than evolve something that is our own? (I do not call jazz music at all. It's Bedlam on a back fence.)

"Free for All," a farce about communism laid in a Western college, might have been hugely entertaining if the incidental music had been anywhere near ear-digestible. But it contains the noisest and most blatant caterwauling I have ever heard.

Oscar Hammerstein 2d and Laurence Schwab have put into various Western scenes a gang of wild young rebels from college who have gone free love and Bolshevist. There are some funny scenes and some that are yawn-provoking. A good idea treated feebly and vulgarly.

Those who varied their stunts with some singing were Jack Haley, David Hucheson, Vera Marsh, Thelma Tipson and a dozen others, including the blonde, Dorothy Knapp.



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If You Are Building a Tudor House—

(*Continued from page 53*)

aid of Rome and Spain made every effort to restore the Papal power in England, but with only partial success. Her short reign of five and a half years was one of mis-rule—in this period England lost her last foothold in France.

During the last two short reigns a few notable houses were built—Deen Park, Longleat House and Burghley House may be mentioned as outstanding examples.

The last of the Tudors, Elizabeth, daughter of Henry VIII and of Anne Boleyn, came to the throne (1558-1603). She was at once welcomed by her people. Her policy of non-interference in religious matters and her aversion to making war laid the foundation for her great reign. Her wise choice of councilors, her quick wit and brilliant scholarly mind gathered to her court the ablest and best brains of her day—Philip Sidney, Edmund Spencer, Francis Bacon, William Shakespeare, Sir Walter Raleigh and Sir Francis Drake, and many more might be added. With such brilliant minds and men of such stirring adventure gathered around her court, it is little wonder that under their influence the prosperity of England forged ahead. Elizabeth's delight was to move in perpetual progress from castle to castle through a series of gorgeous pageants.

Many of the outstanding homes of her day were built far beyond the needs of the owners, so that they might entertain their Queen. The long list of famous houses built during her reign testifies to the progress and prosperity of the time.

With the last of the Tudors, the Gothic influence died out and before the end of Elizabeth's reign, the Renaissance was in complete fashion. The Gothic arched window heads, etc. had in succeeding years flattened more and more until superseded by the straight lines to the windows of the Elizabeth houses, and by the end of the 15th Century only a few traces of Gothic details are to be discovered.

There is little furniture to be found from Tudor times that will meet the demands of modern comfort—a few old chests, tables, ambry, benches and chairs can be worked into formal settings—but we shall need purchase furniture of a later date, just as our forefathers did when they saw the advantage of the added comfort of the new pieces as they were created, without discarding their panelled rooms of earlier date. And in the course of time the new fashions superseded the old. Up to the end of the 16th Century the furniture followed the character of the interior architecture of the time but from the following century the difference grows more and more apart.

The house shown in the illustration is a view of the terrace façade of Woodsome Hall, a Yorkshire house built at the end of Elizabeth's reign. The plan is four square built around a fountain court, and in part follows the typical plan that had been more or less adhered to for over two hundred years—that is a central hall dividing the master's quarters from the service portion—and is here adapted but with many new features that were fast becoming the fashion. It is entered through a porch before reaching the old screen passage which was the dividing line, but at Woodsome we find it is not so clearly defined as the rooms are more scattered. By this time many more rooms had to be added to a country gentleman's house, and new methods were found to meet the condition. The hall in former years divided the house in two by reason of its great height, being carried up to the open beam ceiling, but with the planning of more rooms access was given to them in some cases by a connecting gallery along one or more sides of the hall as at Woodsome.

The perspective of the exterior shows a simple charm that can be well adapted to modern needs without extravagant cost. The materials used were local cut stone, with a stone tile roof; stone mullioned windows with leaded lights. The stone flag terrace and balustrade with surrounding flower beds are well worth striving for if conditions will permit.

The sketch of the interior shows an adaption from two houses of this period. A similar large ingle-nook will be found at Woodsome Hall, also the gallery; but the barrel plaster ceiling and frieze is from another house that is nearby. The wainscot paneling and tapestry also belong to this period.

As the fashion changed from the early rooms all made of wood, which were rather somber, to the mixture of wood and plaster, the reflective value of the light plaster found favor, and from then on we may see many interesting applications of ornamental plaster worked out, changing from time to time in keeping with current modes of decoration.

The early Tudor group of details belongs to the time of Henry VIII and shows that the man designing and making the rooms also made the furniture. The Renaissance panels of the wainscot show the French influence at the time of Francis I, the ribbon panel has the English Gothic influence, and the beamed ceiling from the Marquis of Granby Inn is of early Tudor times, about 1520.

The sketches of Elizabethan furniture will show how fast the craftsmen had traveled with the Renaissance; here again we see the close relation to the woodwork of the rooms with the furniture. The bulbous turning of the bed post was also used in the cabinets and table legs. The strong Italian influence is noted in the nulling, and the carved figures showing the costumes of the times will mark the furniture of this period (1590). The later Jacobean work is not so vigorous and has more Flemish influence. The inlaid panel from Sizergh Castle has an Eastern influence in the design; this same feeling is noted in the inlay of the bed.

The panel back chair belongs to the same period as the room and the inlay shows the Flemish character. Needlework was the pastime of many of the court ladies. Petit-point panels were woven with Biblical and classic subjects set in conventional scenes of the time, together with the costumes of the period. Sets were made for bed valances and fine needlework spreads were used on such beds as illustrated.

An illustration is shown of a glove embroidered for Elizabeth, and the embroidered band is from the costume of Henry VIII as shown in Holbein's portrait.

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Building for Enduring Beauty

(Continued from page 56)

what dormant during the night.

Returning to the plumbing installation, the questions of piping next arise. "The piping should be of sufficient sizes and installed in such a direct, efficient manner as to ensure an adequate supply to operate the fixtures at all hours"—is the way the architect's specifications put the case. Equally important is the choice of the material for piping. Shall it be steel, wrought iron, brass or the newer copper tubing?

Each kind of piping has its merits, and into the selection enter elements of economy, durability, as well as any especially deteriorating effect on metals which the local water may exert. Where economy permits, I believe that brass piping is favored for the hot water supply throughout. In those exceptional cases of certain artesian waters of high "alkalivity," the brass piping should be of particularly high copper content, 85% or more. This is only one of the many technical factors in the mechanical installations that the architect should be familiar with.

Recently copper tubing has come into use for plumbing lines, because of several advantages. Its flexibility —somewhat like that of the "BX" cable that is used for electric wiring —allows it to be bent—or "snaked" around turns or corners easily. This makes copper tubing economical to install on account of the labor saving. It is also less likely to burst from the freezing of the water in the pipe. And it is especially useful in alteration work or for installing new plumbing in old houses. The plumbers do not favor it—not only because it saves labor but also because of its somewhat rough, unkempt character in the eyes of men trained to straight, "true," carefully pitched and plumbed piping.

Now that different metals are being used in piping and in fittings a technical difficulty is developing. That is the need of guarding against electrolysis. The use of plumbing pipes for radio grounds may cause trouble of this sort, as well as direct electric shocks to persons. Electrolysis manifests itself in various ways. One effect is a curious sliminess or odd color in the water.

The fixtures, with their fittings, and the bathroom accessories, are usually the source of greatest interest on the part of the house holder. As regards the fixtures themselves, they are now well standardized, and one has a wide range to select from. Tubs and lavatories and kitchen sinks have seen some modifications in styles, shape and in color. One may give thanks that no longer are we forced to accept the all white fixtured bathroom. The delicate light, soft tones of the plumbing fixtures allow one to give in the bathroom or in the kitchen full expression to this age of color.

With regard to the toilet, one makes a choice between the fixture that operates with a flush valve and one that is operated by a tank. The flush valve is economical, especially in maintenance, but it requires larger sized piping and adequate pressure in the mains. It is more noisy than the tank fixture. The tank type of fixture has been much improved in mechanical operation in recent years. A model has come on the market in the last few years that has an integral tank as part of the bowl. This permits the placing of the fixture under a window, which is impossible with a higher tank.

A great improvement has been witnessed in accessories. They are now put in place without the screw-holes showing. They come in either tile or in chromium metal plated brass. This metal is favored for all bathroom metal work on account of its resistance to tarnishing. A very recent and desirable improvement is an economical kitchen sink of monel metal. By a new process of spot welding, with an invisible weld, this sink is fabricated absolutely straight and true, with no minute imperfections or cracks. Thus it is extremely sanitary and it fits closely against the wall.

Indeed, there is a bewildering wealth of ideas and possibilities to choose from for either the bathroom and the kitchen, both practically and artistically. Today they represent probably the most complete, the most convenient, the most mechanically perfect, the most colorful—in a word, the most modern portions of the home. They are only just beginning to come into their own, and, as I remarked at the beginning of this article, architects believe that we have much yet to learn about them.

One should always bear in mind the design of the bathroom and kitchen as a whole unit. The plumbing fixtures and accessories should be designed or selected to harmonize with other materials, furnishings and fabrics; with the flooring, wainscot and wall materials; the metal and glass of mirror, hardware, medicine cabinet; with the trim, the curtains and the shower curtains—yes, and with the color of the toweling and the bathmats. The artistic effect of the whole should not be sacrificed, nor need it require a sacrifice of the strict practical necessities of the plumbing.

Only secondary in importance to kitchen and bathrooms is the laundry. It is usually advisable to plan for a laundry when the house is built, and, at that time, to incur the slight expense of running plumbing and electrical connections to the room selected for the future laundry, ready for installing the laundry fixtures and apparatus later as desired. Many an owner has regretted that he did not take this step.

Laundry equipment varies according to cases, of course, but the following equipment is suggested as a basis. There should be two standard trays with washing machines built into each one. (Note that the precise usage of the plumber reserves the word "tub" for the bathroom.) An electric ironer, including a mangle ironing for large flat pieces; a special large electric ironing board for hand ironing; a drier, operated by gas or electricity, according to the local public service company's rates, with a fan; sometimes a closed boiler, operated by gas or electricity; and finally, an electric ventilating fan, to take the steam out of the room, completes the list.

This brings us to the electric installation. The lighting part of the system has been fairly well standardized for several years, with emphasis placed on plenty of outlets, particularly base outlets, in these days of portable lighting and of many lamps. Switch control has likewise not varied greatly. The owner should most carefully study the plans with a view

(Continued on page 78)



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Building for Enduring Beauty

(Continued from page 76)

to the decoration of the interiors and their lighting, and should be sure to have outlets and switches in their proper locations. At the same time, one should allow for the great strides made in the modern art of electric illumination—one of the finest artistic developments of the times.

The same observations hold true of the signal systems. The bells and buzzers at entrances and in the dining room, with annunciators generally in kitchen and servants' wing—these are essentials. Telephone locations likewise are important, both the outside telephone and any house service needed, with extensions to garage and other outbuildings. Wiring for radio —shall we add television?—likewise needs to be considered, including the necessary lightning arresting.

The source of the electric current is usually an easily settled question in the usual case where the house is located in town or city, with a public service company's lines nearby. If the house is close to the street or road, it is less unsightly to bring the wires into the house underground. In large estates, the wires may be brought in inconspicuously above ground to a point not far from the house, and then they may be conducted underground into the basement. The schedule of rates is a factor that enters into decisions as to the extent of the system, particularly the power part of it.

There are more complications, naturally, if one must furnish one's own current. Usually the answer is one of the small standardized generating plants, gasoline-driven, with storage battery. Specifications for conduits, wiring and other details of the electric system are now well standardized, under the watchful eyes of the underwriters.

It is in the growing side of power motors and other electrical devices for saving labor in household operation that the great advance in the electrical installation of our homes is taking place. The importance of the electrical devices of the laundry has just been mentioned. Are we not all of us looking ahead to the electrical kitchen—if, indeed, it is not already here? Theoretically, practically every installation in the house, except water supply and drainage, can be operated by electricity. It is a question, mainly, of costs. And costs for electricity depend upon rates charged to domestic users of current, and also upon the mechanical perfection of the devices. Much hinges upon the possibility of heating houses electrically with an economy approaching that of coal, oil or natural gas. If that arrives in time, the heavy increase in domestic consumption would make possible considerably lower rates. This, in turn, would open up new uses for motors in the home. Today, electricity is used chiefly for ventilating, for mechanical refrigeration, vacuum cleaning, and ironing. To some extent, it is also used for cooking. It has various therapeutic uses, like the sun lamps and baking cabinets. There are many labor-saving appliances for kitchen purposes. In any case, the end in electric progress is not yet in sight. It is a commonplace that we are only at the threshold of the "electrical age." Where can electricity be of use if not in the home?

Speaking of Art

(Continued from page 35)

Joshua Cosden house at Palm Beach; prior to this he had made his fame in Europe by his murals for the Paris home of the Princess Polignac. One of Sert's Don Quixote panels will be seen as a cover on the December number of ARTS & DECORATION.

Another most important feature at the opening of the Waldorf-Astoria Hotel was the decoration of the roof garden by Victor White. This will be mentioned in detail in a later illustrated review.

The Newark Museum opened October 20th with an exhibition of American Folk Sculpture, the subjects having been collected from over the entire country.

And Early American Masters are on view already at the Kleeman-Thorman Galleries.

The first show at the Wildenstein Galleries was called Petites Tuileries, which sounds delightful. Unfortunately, I was out of town at the time of the opening.

One of the most important exhibitions ever shown at the Roerich Museum opened October 3rd, a collection of Valentin de Zubiaurre paintings. At a time when Spain is so much in the public mind, this magnificent painter of the Basque Country will find a cordial reception.

In connection with the study of art it is interesting to note that two leading European scholars will offer graduate and general courses in the history of art at the College of Fine Arts in New York University this season. Professor Erwin Panofsky is from the University of Hamburg. Professor Arthur Haseloff, of the University of Kiel, is the author of many important art books.

The National Art Galleries Inc. at the Plaza has announced one of its earliest and most significant exhibitions to be a collection of Italian, Spanish and French furniture from the 16th to the 18th Centuries.

The exhibition which opens on October 1st at the Macbeth Gallery is comprised of thirty paintings by American artists selected from the stock of the Gallery. Outstanding in the group are an early painting by Arthur B. Davies, a New York street scene by Childe Hassam, a New England snow painting by Charles H. Davis, a portrait of his sister-in-law by William M. Chase, a fine example of Robert Henri's Irish period, entitled "The Bishop," and landscapes by Chauncey F. Ryder, J. F. Murphy, John F. Carlson, and Theodore Robinson.

At the Montross Gallery the Watercolors of John Wenger were shown on the opening day, a delightful variety of American subjects handled with freshness and charm.

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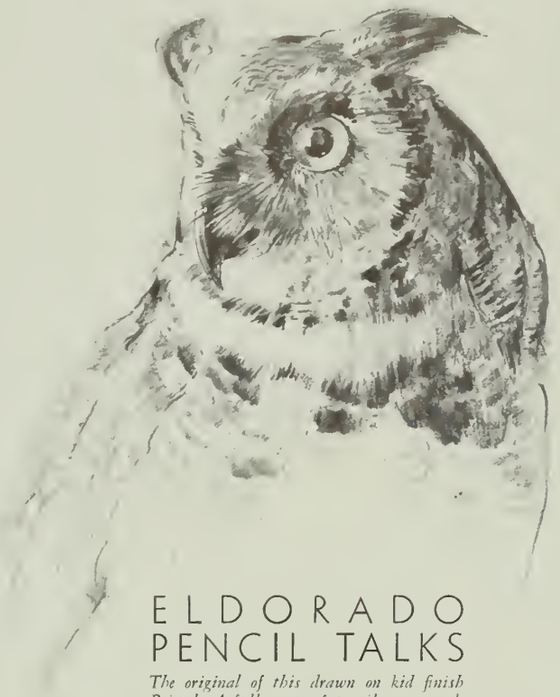
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The Garden in November

(Continued from page 68)



Soil should be kept packed in closely around potted rose roots when they are transferred to the ground. This will lessen the strain of roots adjusting themselves to their new environment

winter storage in the nurserymen's cellars. A minor benefit, but none the less important, is that in the autumn the nurseryman is almost always able to supply all the varieties on the order. In the spring, this is not always the case. Considering these things, good rose growers often order the plants in the autumn and, if they do not plant them, make arrangements to store them in a dry trench either in the garden or under a light shelter, buried in dry earth where they will remain in excellent condition and be at hand for planting at the earliest possible moment in the spring. To store roses successfully in this manner, it is necessary to open the bundles and bury the plants individually side by side. If different varieties are stored in the same trench, considerable space should be left between them or a permanent stake or other marker used to indicate where one variety ends and another begins. The stored plants should be completely buried; at least six inches of soil should cover the tops, and particular pains should be taken to see that water or melting snow does not collect around them during winter.

When planting roses in the autumn, the same care should be taken to bring the roots into intimate contact with the soil by carefully ramming or tramping the earth about each plant as it is settled into place. When one bed has been planted, the earth should be drawn up around the base of the plants as high as possible, and any long canes or stems upon the plants should be shortened to within 18 inches or less of the ground. We do not find it advisable to prune fall-planted roses too closely, and unless the ground is very dry, it is seldom necessary to water. The hill of earth about the stems is to prevent the heart of the plant from drying out. When the weather is sufficiently cold to insure little danger from field mice or other rodents making their nests in the beds, the exposed tops may be covered with the usual winter protection applied to established roses.

Aside from planting, the late autumn work in the rose garden should consist of tying in tightly all swaying or loose branches of climbing roses, gathering together the canes of tall Hybrid Perpetuals and securing them to stakes, and making everything snug and fast so that the winter winds will not whip the plants about. One of the most prolific sources of winter damage is the slits and tears in the bark of roses caused by branches slashing each other with their thorns in the winter winds.

Shortly before the ground is expected to freeze, the Hybrid Tea beds should be hilled up either with soil from the beds themselves or with earth brought in from another source, making the hills as high as possible. They should be left in this state until the ground is well frozen. Then the plants may be covered with garden refuse, evergreen boughs, leaves, or straw. In very severe climates, it is sometimes advisable to cover the beds with manure and completely bury the plants in earth or leaves.

Autumn pruning should be limited to the removal of only that wood which is long and troublesome, and just before hilling-up the plants, some good gardeners see that the roses are thoroughly sprayed with Bordeaux mixture or lime sulphur in order to ward off fungous pests which may attack them in early spring.

Certain annuals are always better if sown in the autumn than in the spring. Annual Larkspur is one of the most useful and beautiful early summer flowers, but it is almost impossible in certain parts of America to succeed with it unless the seed is sowed in the fall and the resulting seedlings thinned to stand a foot or more apart in the spring. This is one of those plants which seldom grow satisfactorily after transplanting. An excellent effect can be secured by sowing Annual Larkspur seed in the Iris bed. The young plants will come into bloom within a few weeks after the Irises are finished and continue to give color and life to the planting long after the Irises have ceased to be attractive.

Another excellent annual for sowing in the fall is the California Poppy. The best place I know to sow them is in a Primrose bed. A border or edge of the early-flowering Primroses comes into bloom very early in the spring, and about the time it begins

(Continued on page 81)

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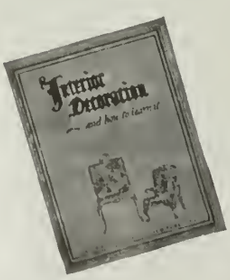
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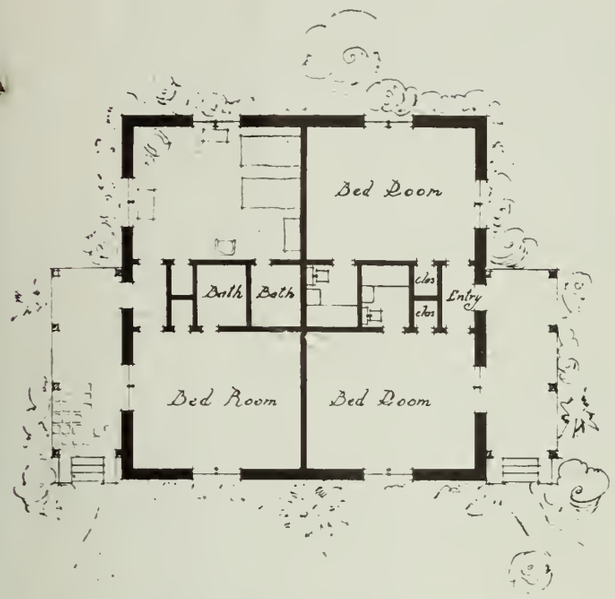
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A Picturesque Stucco Bungalow

(*Continued from page 27*)



The floor plan of one guest house is typical of the others. The problem, of course, subject to change of air according to the size of the little house. A delightful variation is given to the exteriors of these houses by different porches, entrances and types of planting

The Garden in November

(*Continued from page 80*)

faded, the California Poppies will make a fine mat of gray foliage bespangled later in the season with its brilliant flowers of many shades of yellow, cream and pink. Shirley Poppies also are usually better if sowed in the autumn, and a good place for them is in the Tulip beds. They bloom almost immediately after the Tulips are finished and by the time the bulbs are ready to be lifted from the ground, the best bloom of the Poppies is over and they may be taken out without compunction and the ground got ready for Chrysanthemums or late-blooming annuals.

Several other annuals such as Calendulas, Phlox drummondi, and Sweet Sultans do very well, if not better, when sown in the fall rather than in the spring.

Needless to say, this period is the time for cleaning up and tidying up, especially in the shrub borders where the summer foliage frequently obscures the tangles and disorders which need attention. Do not be afraid to remove surplus and interfering canes of shrubs at this season. It is well also to cast an observant eye over the trees to see if any are in need of repair or removal. In fact, the bare months which follow are likely to reveal more garden mistakes and to inspire more improvements than the seasons which are lavish in bloom and foliage. After all, we must live with the garden through November, December, January, and February, and there is no reason why the masses and lines of trees, branches, and shrub borders, and the accents of evergreens, and the neatly covered flower beds should not be attractive in themselves.

Some of us who specialize in one or two finicky flowers, particularly roses or tender shrubs, are apt to forget the beauty of winter scene in our anxiety to care for our pets, and in so doing make the garden hideous with boxes, cartons, crates, heaps of straw and bundles of manure of all imaginable shapes and degrees of ugliness. A little forethought would improve things considerably. There is no need for winter protection to be an eye-sore.

But because a garden is a garden and because we expect flowers in a garden, particular pains should be taken to discover what flowers are in bloom in your own or in your neighbors' gardens in this month. Chrysanthemums, of course, can be relied upon in almost every section of the United States to give some flowers during portions of the month. Pansies will continue in the lee of some small shrub or building almost until they are frozen solid. The funny little Johnny-Jump-Up which overruns almost all gardens which have been in existence for any length of time is likely to show flowers until the end of November. But the one peculiar bloom of November is the Witch-hazel, an inconspicuous shrub seldom noticed throughout the season, but whose bare branches bedeck themselves with clusters of yellow fringe towards the end of this month. I do not believe that any garden worthy of the name could exist long without a Witch-hazel. It is one of those crazy plants which everybody simply must have because of its outlandish season and its genuine beauty. In some gardens the Christmas Rose always comes into bloom in November, but this is particularly a flower for December and should be reserved for that month, which we are doing.

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Enchanted Dalmatia

(*Continued from page 47*)

of a Sunday morning and finding the broad aisle literally packed tight with milk cans, huge baskets of farm stuff, hampers of fruit and wooden bowls of fresh butter wrapped in grape leaves, while the benches on both sides are equally packed with market people at prayer! Directly mass is ended, the owners of the impedimenta in the aisle sort out their respective belongings and depart with them for the market place. The market itself is a veritable riot of barbaric color blazing in the bright sunshine—vegetables, fruits, flowers of every sort in dazzling array, along with strange fish, butter, eggs, crockery, goatskin shoes, woolen belts, trinkets, scarlet or yellow kerchiefs and sundry, while the market folk, no less chromatic than their wares, stand or sit beneath gay-hued awnings or great umbrellas. Besides all these diversions for the traveler, there is plenty of sailing, tennis, motor-boating, excellent bathing and the sort of fishing that can be relied upon for results tangible enough to satisfy the most impatient fisherman.

While Zara is on a flat peninsula, Sebenico, not far to the south, begins to climb up the mountain side right from the water's edge. So steep is the ascent that the buildings seem to be piled one on top of another, and not a few of the smaller streets are made up almost entirely of steps. The Cathedral of Sebenico is small, as are all the Dalmatian churches, but it is one of the most perfect and finished architectural gems imaginable. The most astonishing thing about it is its wonderful barrel-vaulted roof; the same slabs that form the roof outside form the ceiling inside with their under-surface.

Thanks to its steep hillside site, Sebenico is full of all manner of odd nooks and corners that generally reveal something of interest on examination; they create a stimulating atmosphere of expectancy. The shops where the handiwork of the Croatian peasants is sold, from aprons and black-broidered caps to goatskin shoes, are particularly engaging, only it is quite hopeless to seek from Croatian shopkeepers any information about the various wares displayed, unless they can speak some language besides Croatian—which they usually can't. Pantomiming doesn't get very far in gaining information about handicrafts, and the Croatian tongue is not only unintelligible to most visitors but positively fearsome in its sounds as well as in its appearance when printed on shop signs. Imagine a be-kerchiefed and be-aproned Croatian dame sitting in her shop and scenting a possible sale when she sees foreign visitors pausing to look in her window; and imagine her rushing out, pointing to one object in the display and saying "Snosh," to another and ejaculating "Mwloop," to still another and uttering a noise that sounds like "Nxlkz"! You are certainly not enlightened, and you are inclined either to laugh or to take to your heels. The printed shop signs are quite as discouraging as the spoken tongue—baffling and unpronounceable combinations of consonants without any alleviating vowels, and letters occasionally turned wrongside around, upside down, or prostrate like capital E's flat on their backs waving all their legs in the air like rolling dogs.

From Sebenico, if natural beauties attract, you will surely wish to go up the river a short distance to the Falls of Kerka where a tremendous volume of water comes rushing down from the mountains in a series of broad cascades. When you've done a stiff climb up a stony road on a hot afternoon, you'll be glad enough to rest a while at the little inn at the top; there you can sit on a stone-paved lookout under the shade of great mulberry, fig and eucalyptus trees, runnels of clear water gurgling all about, and regale yourself with sandwiches and some of the good local red wine—tea, here, is out of the question.

The run between Sebenico and Traü is one prolonged panorama of unalloyed beauty. This, indeed, is true of the whole Dalmatian coast. As far as the eye can travel you see the lofty limestone mountains to the east, sometimes wooded, sometimes naked rock save for a scattered, scrubby growth of juniper and rosemary; their rugged outlines ever changing; the many islands small and large and, like the mountains eastward, either wooded or almost bare but for the stunted shrubbery and the stone-walled vineyards and orchards of the peasants; and always the play of lights and shadows on mountains, sea and islands with ceaseless change of hues—deep, velvety blue to lightest azure, richest violet to pale lilac, opulent greens nearby, grey-greens beyond, and an aureole of tender, pearly opalescence hovering over the wistful mystery of the dimming distance.

Traü—its name means "City of the Watermelon"—is in sharpest contrast to Zara and Sebenico, but no less lovely than they. Surrounded by its gardens and villas, the Riviera dei Castelli stretching beyond, it lies on a flat bit of shore with the abrupt mountain wall rising close behind. Like all the other Dalmatian cities, Traü is built of the hard local limestone very like marble and, also like the other Dalmatian cities, it is clean. Like them, too, it is a microcosm of finished perfection, from its gem-like Cathedral, rich in medieval and Renaissance sculpture, to its old Venetian palaces, convents, fascinatingly picturesque streets and the stately little loggia on the piazza where the judges used to render justice. Traü is peculiarly marked with reminders of the days when the Venetian Republic had to fight almost constantly, now against pirates who infested the whole lower Dalmatian coast, now against the Turks, and sometimes against both at once; there are the ruins of the old Castello Camerlengo just without the walls on the quay, the castles of the Riviera stretching away towards Spalato and, most eloquent of all, fastened up in the hall of the Palazzo Cippico, the prow of one of the Turkish war galleys captured by Admiral Count Cippico at the famous Battle of Lepanto.

When you reach Spalato, not far to the southeast of Traü, you will have a surprise if you have pictured to yourself, as so many do, a moldering, dilapidated townlet huddled inside the ruins of Diocletian's Palace. True, the ruins of Diocletian's Palace are there right enough—very substantial ruins, too—and they are

(*Continued on page 84*)

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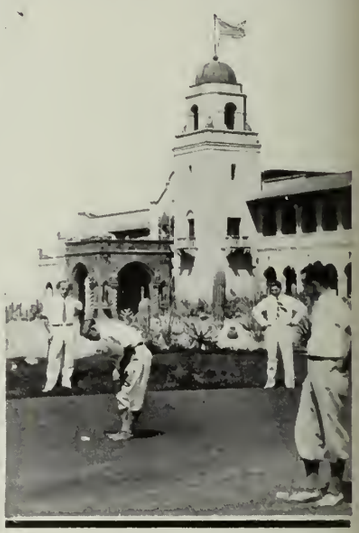
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filled and encrusted with structures of mediæval date, but outside the Palace bounds you will find a fair-sized busy city, thoroughly modern in every respect, with taxicabs, tram cars, brilliant electric lighting, fine shops, *cafés*, restaurants, hotels, crowds of well-dressed people strolling up and down the broad, shaded esplanade along the water front, all manner of shipping in the harbor, and the local boat-club crews out for practice in four- and eight-oared shells. Inside the Palace precincts you will find much of the famous *Vestibolo* still intact, and the octagonal mausoleum does duty as the Cathedral, but even there a tone of modernity and thrift prevails. To see any ruins at Spalato that really look like ruins you have to go back several miles into the country to the remains of Diocletian's villa at Salona. They are still digging up all sorts of things in the neighborhood and you will probably be able to get a silver coin of Imperial Rome for a few dinars and a couple of cigarettes. When Diocletian picked out Spalato for his retirement he showed a good eye for natural beauty; if he had no such thought in mind, then he made a lucky choice.

From Spalato it is not a long sail out to the Island of Lesina, one of the loveliest spots of the whole coast. But, besides that rare beauty that makes both the island and town of Lesina very godsends for artist folk, there is exceptionally good bathing nearby as well as the other outdoor diversions mentioned in speaking of Zara. For cruising in Dalmatian waters one could not pick out a better base. It is within easy sailing distance of Curzola, a town and island too little visited, and likewise within ready reach is the Island of Meleda where, at Porto Palazzo, you can see at the water's edge the remains of a Roman palace for all the world like a Piranesi print or where, if you don't mind a stiff climb through the woods, you will come to a great lake in the middle of the island. On an island in the middle of this lake an old deserted monastery holds ample rewards for anyone with a taste for exploring. Again, from Lesina it is not too far to sail comfortably to Ragusa. And to approach Ragusa by sea is worth making a long journey for the sheer joy of romantic and dramatic excitement. As you come up to its mighty walls and the vast curtain of masonry that shields the harbor you fully expect to see a fleet of Crusading galleys or a Venetian argosy of merchantmen sail out from behind the barrier. Then you round the end of the curtain and find yourself in a busy little seaport with Turkish navvies everywhere and the Croatian peasants clothed in a bewildering variety of local garbs, all of them rivaling the rainbow in gaiety.

Another element of Dalmatia's enchantment lies in anchoring at night in the coves where the fisherfolk lay their nets. There is always good swimming and there is always at least the sport of hunting octopus by torchlight. And a very good trial of skill it is, too. But to feel the whole enchantment of this coast you must go there and give yourself up to its dreamy spell. If you do this once, you will surely want to go back again. That is still another part of the enchantment, too hard to explain.

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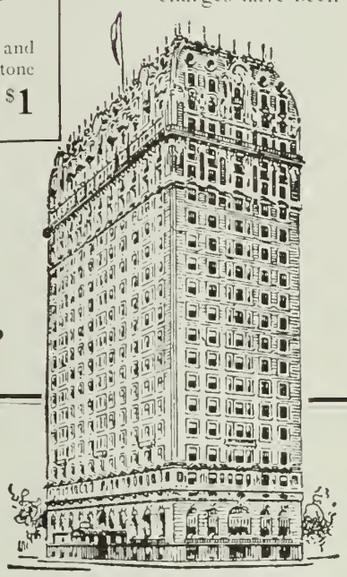
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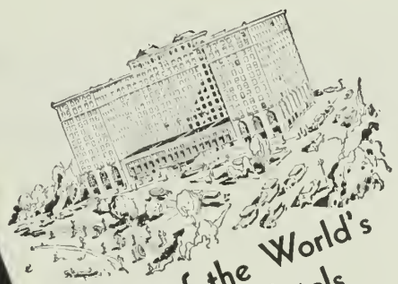
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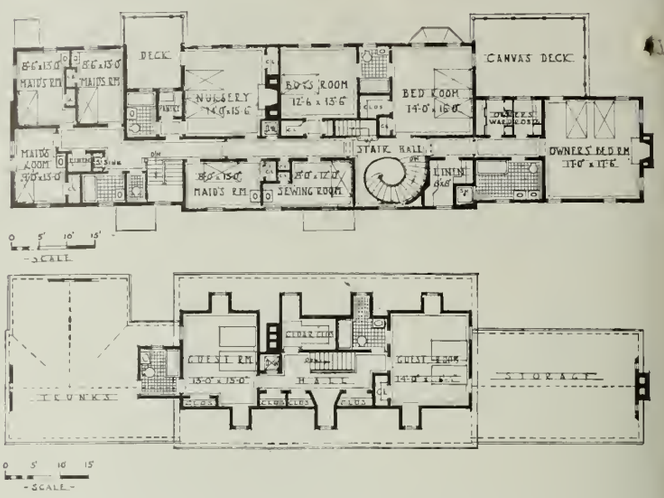
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WALL COVERING
Harriett C. Bryant 9

Dignity in a Colonial Home

(*Continued from page 49*)



THE second floor plan shows the owner's suite of the Bedford home, over the living room, consisting of a bedroom, two wardrobe closets, each with a window, and a bathroom with two basins and an enclosed shower bath in addition to a bathtub. In the main portion there are three bedrooms all to the south, the north side being used for a linen closet with window, circular stairs, a serving room and a maid's room, opposite which is the nursery on the south with its own bath and cooking pantry. There are three other maids' rooms over the garage, each with its own wash basin. A feature of the maid's bath is that the toilet is in a separate space.

The attic plan shows two guest rooms in the main portion, each with its own bath, also large cedar closet with a window and several store closets, with storage space over the wings.

Decorative Antique Silk Fabrics

(*Continued from page 34*)

century is a wall hanging in faded green, with a Chinoiserie design in colors, gold and silver. Many of these historic textiles are accompanied with documentary proof of their authenticity, which contributes very much to their intrinsic value.

Among the most beautiful examples of priestly vestments, worn only on royal ceremonial occasions are those from Saint Stephen's Cathedral in Vienna, dating from the early seventeenth century. The exquisite colors of the beautiful floral design on the creamy silk background of the brocade undimmed by time are enriched with gold and silver. Edged with gold galloon and gold lace, a diamond shaped fragment of priceless Persian brocade exemplifies the beauty of ancient weaving in its jewel-like colors mingled with gold and silver, its pattern so modernistic it might have been created within a decade, this rare fragment is essentially appropriate for a wall panel.

The decorative possibilities of these splendid textiles are limitless, hung in soft folds, or even in plain breadths, they are wonderful backgrounds for carved and gilded mirror frames, throwing into high relief the elaborate scrolls of the Chippendale period, or softening the severity of mirrors framed in an architectural manner. Hung over mantels or on walls in place of tapestries, or as wall panels framed in narrow mouldings, they are delightful, while they are extremely effective hung above a settee, or at the head of a bed in the Spanish manner. Obtainable for hangings or window draperies are plain velvets in rich Venetian ruby, sapphire or cerulean blue, amethyst or topaz, whose gorgeous folds may once have graced the palace of a doge. Another marvelous way of displaying the splendid brocaded silks and velvets is in screens, three, or four fold, while fragments of brocade silks too small for any other use are invisibly joined and edged with gold or silver galloon for use as mats. Larger pieces are utilized for boudoir pillows, blotting books, portfolios, boxes and photograph frames, while small hand bags, card cases and innumerable other decorative trifles are fashioned from the infinitely precious textiles.





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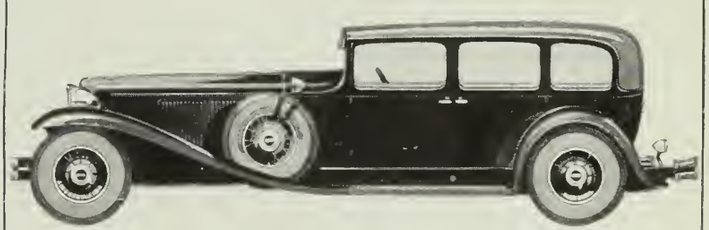
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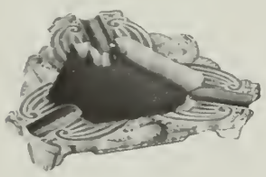
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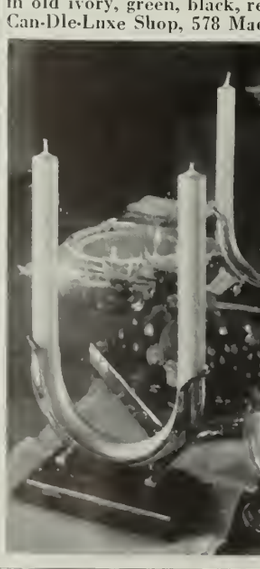
By ELIZABETH LOUNSBERY



Decorated metal tid-bit trays; engraved crystal "hurricane" globe vase; ruby overlay glass 17½" lamp, parchment shade; and porcelain box. Period Art Shoppe, Inc., 19 W. 24th St., N.Y.C.

ORNAMENTAL accessories covering a wide selection are shown in the importations of the Period Art Shoppe. Among the newest is the etched or plain crystal "hurricane" globe, originally intended to shield a candle from the draught and now made with a solid end, as well, so that it may be used as a long stem flower vase.

Decorated trays, both small and large, are shown in various colors, and lamps of Early American design. Bathroom bottles and other attractive incidentals and toilet bottles with powder jars, porcelain and glass flower holders, tie-backs, porcelain boxes, liqueur sets and miniatures are other features.



New modernistic U shaped chromium candlestick, bakelite base, with candles in old ivory, green, black, red, yellow. Can-Dle-Luxe Shop, 578 Mad., N.Y.C.

PORCELAIN animal and figure subjects that have represented the excellence of the Royal Copenhagen Porcelain factories, for many years, have recently been augmented by a number of new examples.

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Porcelain elephants, 9" and 5¾"; playing puppies; and pheasants with natural colored plumage. Royal Copenhagen Porcelain, Inc., 155 W. 57th St., N.Y.C.

In these the double ended U candle in a specially designed candlestick is notable this season, as being a distinct innovation. Supplementing the candles are the matches in gift packages with a choice of fourteen styles of monograms, and the new velour-finish paper match holders, in four shades, silver lined. Special plates may be also ordered here for these matches, engraved with the signature, crest, flag or emblem.

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Chez le Bain, in which only the newest features are introduced.

Contributing to the luxury of the bath, for example, there is the decorated and perforated tin make-up shelf with a mirror, that rests across the tub, and the chromium reading shelf, to be used in the same manner. The daintiest of finger-tip towels are also to be had—one in red linen marked "lip-stick". Old time towel racks are also featured. The hampers displayed are unusually effective in their painted decorations and the many charming toilet bottles.

Supplementing these are amusing accessories for children and an adult nail brush in turtle form with a tortoise shell or colored back, and a nail cleaner inserted, forming the turtle's head and tail. There is also the mirror glass rack for the tissue rolls convenient for many uses.

Hand decorated screen in greens and yellows with birds of paradise. Celedon porcelain lamp with green brocaded Chinese silk shade, carnelian finial and drops, on wrought iron stand. Arvada Studios, 48 E. 49th St., N. Y. C.



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Rock gardens and even woodland gardens with small foliage plants and vines can be arranged with tufa rock, twigs, bark, pebbles and stones using small tropical plants and other varieties.



"Plant-i-dor" or small indoor greenhouse that protects plants from the damaging effects of the usual heated room. Hitchings & Co., Elizabeth, N. J.

IN the decorative work of the Arvada Studios, Mrs. Chamberlain has obtained most satisfactory effects in her color combinations and consistent handling of detail, as in the instance of a recently completed boudoir. This was carried out in mauve, pale green and yellow against pinkish mauve walls, with simple painted furniture in apple green, striped in mauve green and yellow.

The chintz curtains, repeating these colorings, were edged with mauve taffeta ruffles. Apple green taffeta bed spreads with ruffled scolloped edges were used. Another pleasing interior by Mrs. Chamberlain was a studio room done in jade green, burnt orange and yellows, with gladiola chintz.

PERCELLEN hooked rugs made of hand dyed wools, from the workshop of Alfred P. Porter, represent the output of a picturesque Long Island hillside studio, that reveals masterpieces of the hooked



THE graciousness, simplicity, and poise of the Eighteenth Century are exquisitely represented in this fine burl walnut nest of three William and Mary tables—handmade throughout—(each table can be used as an individual table). Formerly $125, now $29.50

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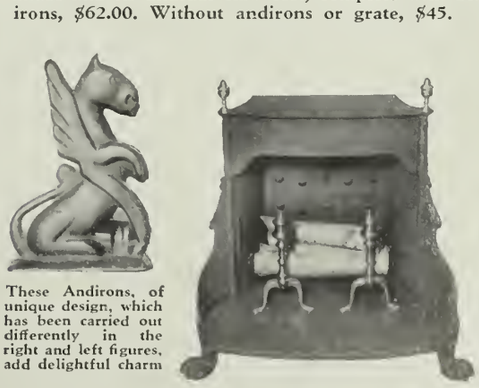
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Sterling silver three piece coffee set of Colonial simplicity with an Empiric border. Frederick D. Brown, 607 Fifth Ave., N. Y. C.

STERLING silver to equip fully the dining table, including flat silver, is obtainable through Frederick D. Brown, in his new showrooms. Famous patterns such as Old English Antique and Pointed Antique are shown with the Yorktown motif, recently introduced in commemoration of the Yorktown Celebration. Among the larger pieces are trays with beverage shakers and accompanying silver glasses.



Hand woven Percellen hooked rug, size 9' x 12'. Reproduction of an antique Persian tapestry in rich colorings. Alfred P. Porter, Glen Head, L. I.

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OVERSTUFFED furniture, obtained through the decorators, is shown at Wycombe Meyer's in a diversified and distinctive selection of chairs and sofas. These represent period types and adaptations or may be of special design, to order for clients. In illustrating the unusual lines exploited in the work, here, a white leather covered armchair, piped in cherry red, of narrow proportions, with the arms cut back to enable it to be used as a bridge chair, is to be commended. Window draperies are also made to special order and commodious dressing tables for small rooms.

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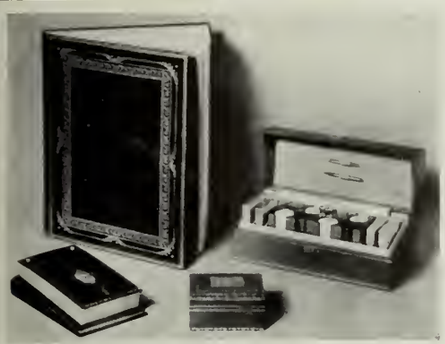
For the card room there is also a complete equipment in bridge sets and combination bridge and poker with four, six, eight or twelve packs. Other essentials for the well appointed room include cigarette boxes and humidors, jewel boxes, picture frames and bookends.

ANTIQUE fabrics as applied to decorative essentials are to be had as especially acceptable gifts at Old Arts, including the incidentals of decoration that add so much to its charm.

Mahogany armchair in white damask with fringed silk trimming. Old pine wing chair in gold damask. XVIIIth Century reproductions. Wycombe Meyer, Inc., 34 E. 57th St., N. Y. C.



SOMETHING *for the* HOME



Florentine leather-covered world atlas, hand tooled, and bridge and poker set. Black calf appointment calendar with carnelian insert; green calf cigarette box with cinabar insert. Florentine Craft Co., 54 W. 21st St., N. Y. C.

As an innovation this season, the glass top trays, over old brocades and embroidery, are being protected by a rubber lining that renders them water tight, thus adding to their practical use in serving beverages or as flower vase coasters. Among other items of note are the many beautiful photograph frames in velvet and brocade; waste baskets, similarly treated; tapestry chair and bench seats; bookends, folios, boxes, needlework pictures and cushions, wall hangings, antique bibelôts and a display of old English occasional furniture, made possible by the augmented floor space of the new store.

ORNAMENTAL accessories that would apply to either modernistic or period rooms fill the shop that serves as an added feature to the complete interior decorating work of the Eastman-Kuhne Galleries, for private or public use. Here, lamps offer many new suggestions in types such as the indirect, chromium table lamp with three porcelain shades, fitting one within the other, likewise the modernistic tea, coffee and end tables specially designed, that comprise the group of occasional furniture. Sculpture by well known modernists also has its place together with colorful table glass. Private bars of any type are built and equipped, and painted and etched glass windows executed by these Galleries.



Bookends covered in XVIIth Century red velvet mounted with old keys; large glass tray covered with embroidered damask, rubber lined; brocade covered vase coaster and cigarette holder. Old Arts, 805 Mad. Ave., N. Y. C.

Maple and ebony stand; blue majolica horse bookends and vase; double chromium lamp. Eastman-Kuhne Galleries, Inc., 37 W. 46th St., N. Y. C.



SMALLER decorative pieces in French porcelains and faience are being stressed, at this season, by Marc Peter, Jr., in colorful bits that not only lend charm to any setting in which they may be placed but provide most acceptable Christmas gifts.

Among these are the intriguing flowered French porcelain and Chinois faience tea caddies that may be converted into adorable dressing table and night stand lamps. Then there are the "cache pots", in various sizes, such as those illustrated, for ivy or small plants, indispensable in supplying the touch that something green and growing brings to a room.

The terra cotta reproductions of small 18th Century French subjects are likewise most decorative as are the opaline glass sets and those in color. There are also the most irresistible toilet sets in gilded French porcelain with rosebuds. The stock of Biedermeier furniture and old French wall papers and their reproductions is still as comprehensive as ever.

CLOCKS that are electrically operated by connecting them with any regular a.c. electric outlet may be had for any room in the house at the Electric Clock Shop.

Brownell-Lambertson Galleries, Inc.



Nest of tables —one of many unusual gift suggestions now on view.

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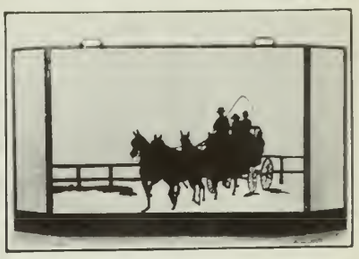
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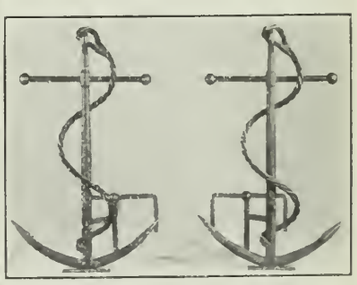
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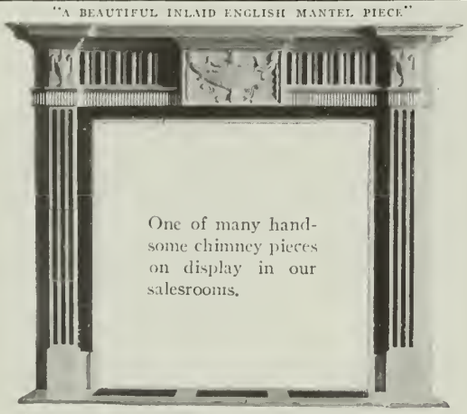
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ANTIQUE 18th Century Mahogany table with pewter lamp and green bowl by Charles Vyse. Mahogany revolving tea stand with yellow tea service and sculptured amber glass vase by Henri Navarre.

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Blue Sèvres and green and rose French faience tea caddies; terra cotta figure and Chinois faience "cache pots." Marc Peter, Jr., 485 Mad. Ave., N. Y. C.

LAMPS with distinctive shades and French and English pottery bases or brass, either table or floor lamps, comprise the outstanding feature of Pablo Bangerter's shop, as in one in speckled ivory pottery by Besnard, with a large gilded parchment shade by Marianna von Allesch. The modern floor lamps are equally desirable with their appropriate shades. Among the smoking articles Danish pewter predominates with animal motifs and there are new, modernistic leather covered cigarette boxes in black, blue, white or green with silver, unusually smart.

They require no winding, oiling, cleaning or regulating and cost but a trifle a month to run.

Any type of case is available whether for the shelf, wall or floor, and in a variety of designs that include even the banjo clock. A dependable electric alarm clock, quite new, offers many advantages in being silent and having a dial that is lighted through diffusing glass by a tiny bulb that may be turned on or off, as desired. This may also be used as a convenient night light, placed on a table at the bedside.



Telechron modernistic electric clock in gilt or silvered metal case and electric desk clock, satinwood case. Electric Clock Shop, 425 Mad. Ave., N.Y.C.



Colored Christmas greeting cards in reproductions of Currier & Ives prints. Sizes 5"x6" and 3"x4". Other subjects. Beaux Arts, 55 W. 45th St., N. Y. C.

GREETING cards, which at this time express the Christmas wish, are to be had in an attractive assortment at Beaux Arts. These include flower, sporting, dog, historical, and modernistic subjects on silver paper, as well as copies of famous paintings, old American landmarks, silhouettes, 18th Century French and Godey prints, expressing different sentiments, and a series of colored reproductions of the famous Currier & Ives prints, covering thirty-three subjects. These are obtainable in two greeting card sizes, 3"x4" and 5"x6" or as large as 12"x16" for framing.

MIRRORS of distinction in reproductions of period types, or made from original designs set in the finest hand carved frames, by Harris Interior Arts, are procurable through the decorators and architects.

Mirror glass is also used, here, for the covering of furniture and for the walls of dressing rooms and bathrooms, that may be flower decorated or plain, as desired. Consoles, commodes, screens, drapery cornices and tiebacks are other examples of mirror work executed by this firm. Painting on



Crackle pottery animal ornament; metal fish bookends; Danish pewter cigarette box and ashtray with fish. Pablo Bangerter, 9 E. 54th St., N. Y. C.

SOMETHING *for the* HOME



Walnut Italian credenza (Bologna 17th century). Spanish XVIII century majolica pharmacy jars and Spanish enameled glass. Italian fruit bowl. George W. Funk, 862 Lex. Ave., N.Y.C.

mirrors on the reverse side, in the French or English manner, is another expression of artistic value.

A notable example of drapery cornice is one that lends itself especially well to the modernistic setting. This has overlapping ends of mirror glass and a scalloped moulding in which gold glass has been introduced. When used with white taffeta or satin curtains this is unusually effective. As mirror glass has become so important a feature of the modern room there is no limitation to its possibilities.

OCCASIONAL pieces of furniture, featuring small tables in walnut and mahogany, form the nucleus of an array of desirable pieces at Lans Madison Avenue shop, suggested as gifts.

These are supplemented by incidental pieces of Sheffield ranging from small table accessories to complete tea and coffee services. There are likewise interesting period mirrors and exquisite English glass in color, as well as all crystal. With these are tea and dessert sets in china of the better English makes.

In smaller things, the alabaster cigarette boxes and ashtrays are attractive, also those in leather and onyx. Particularly intriguing for Christmas are the Capo de Monte candy boxes, recently received from abroad. These are only a few of the items to be found at Lans for the assortment includes many decorative and useful pieces that could be added to the list of gifts.



Original Chippendale mahogany tip-table with fine carvings. Desirable as tea table. Lans, 554 Mad. Ave., N. Y. C.

Mirror glass fernery with metal water container when used as flower holder or may be equipped as modernistic, indirect lighting fixture. Harris Interior Arts, Inc., 218 E. 49th St., N. Y. C.



SMALL antiques for Christmas gifts now form an important adjunct to the stock of antique Spanish and Italian furniture at George W. Funk's. Here, one may find beautiful old Spanish tiles, newly adapted as door stops, mounted in wrought iron and as teapot or flower vase rests. Carved walnut bookends, that make an ideal gift for a man are also to be had and reproductions of Pompeian bronzes in figure subjects or as vases. Alabaster lamps, both large and small, comprise another attractive selection with candlesticks in gilded wood, bronze or wrought iron. Choice bits of old brocade are another suggestion.

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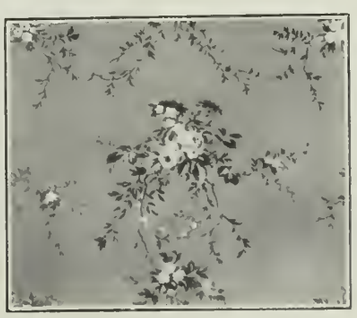
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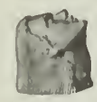
There are 18 subjects, and each subject comes in the 5x6" and 3x4" size. The cards may be ordered blank or with simple, appropriate Christmas greetings. Send for our Currier & Ives sample card folder

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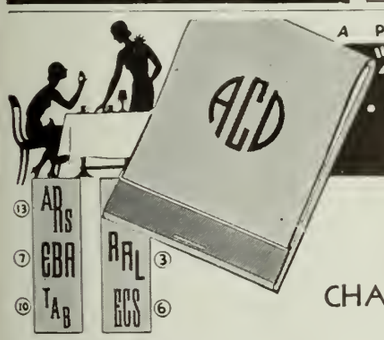


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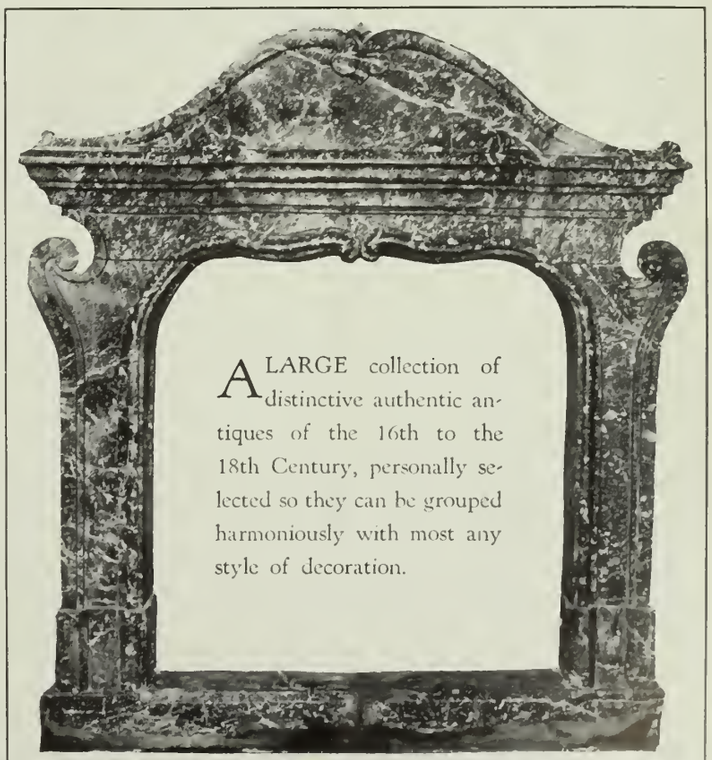


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Adoration of the Christ Child PHOTO BY RICHARD AVERILL SMITH

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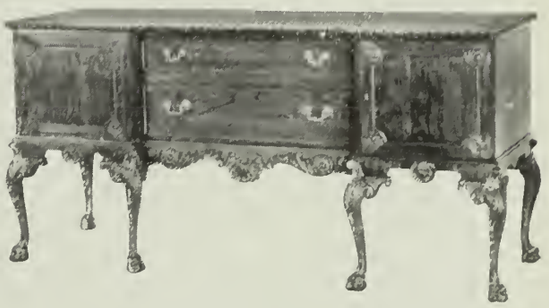
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This charming suite for a modern house—executed in faultless Chippendale line and ornamentation is in deep lustrous Cuban mahogany.

It is particularly appropriate for this year's décor which holds many an echo of the mellow 18th Century.



Large spacious sideboard that may be used as an alternate to the console board.



This lovely server or the tip-table may be used in this ensemble.

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Stained Glass Window in
The Sterling Memorial
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James Gamble Rogers, Architect

LOOKING from the rare-book room into the grand exhibition room, through wrought lead grille windows polychromed in gold. Executed by G. Owen Bonawit Inc.

Arts & Decoration

"Scalas Esternas" of Pacific Coast Houses

These Picturesque Outdoor Stairways Date Back to the 15th Century Gothic Houses as Well as the Little Tyrolean Cottages of the Same Period

By UNA NIXSON HOPKINS

IT IS comparatively new to us, the *scala esterna* of the Mediterranean countries; not until our architects began wandering abroad, sketch book in hand, did the outside stairway begin to appear as an architectural detail of our homes, a natural adjunct of our widely adopted *casas* of Spain and *villas* of Italy.

In the equable climate of California and Florida, the most delightful country houses have been inspired by Mediterranean architecture—adaptations of which have reached inland as far as the notable suburbs of Chicago, and they have as a whole kept as close to the details of their Latin prototypes as seemed consistent with modern requirements.

The outside stairway is one of the details that has been absorbed. It has a long and picturesque heritage.

In the 12th century it was important, when it ascended from the patio or courtyard as the only means of reaching the master's quarters, the main floors being entirely for service. Through the centuries it has persisted. During the Renaissance its place was indeed very significant.



AN outdoor stairway, all of stucco, from the patio of the Community Playhouse in Pasadena, ascends from patio to upper porch, the walls of which have an inset scroll of carved wood. Elmer Grey, architect

In the Island of Majorca, the environs of ancient Rome, in Tuscany, Venice and Spain it adds picturesque beauty to the finer ancient home. If one were to list the European villas that have, with their *scalas esternas* provided the impulse for the charming outside stairways of some of our most successful country houses, it would be a long list, and include notable villas of Rome, Florence, and Seville—besides scores of others—possessed of major and minor flights, ranging from the ostentatious 15th Century Gothic outside stairways to the very simple ones of the Tyrolean cottages.

Our modern outside stairways almost without exception show a very early dominating characteristic—the simple run clinging to the wall.

Generally, these outside stairways, as illustrated in our modern, domestic architecture augment the usual interior, hall stairway. But there are instances, especially of hillside houses where the outside stairway as of old leads directly to the living quarters on the second floor; the *bas étage,* or first floor, being given over to servants' rooms, garage and storage.

Seaside houses with such an arrangement are fortunate, since by elevating the living quarters, a more comprehensive view of the sea may be acquired, also after the fashion of Creole plantation villas the family occupies the second floor exclusively to avoid dampness.

Usually, however, our open stairways ascend from the patio, courtyard or garden, for the purpose of facilitating the going to and from the second story without passing through the house. In households of children they are especially appreciated and of surprising usefulness.

Many of our newer villas have radio rooms, writing rooms, etc. on the second floor as well as sleeping rooms, so there is an added advantage in easily attaining the outdoors and vice versa.

The open stairway often ends in the gallery or balcony, which thus provides lovely outlooks, plenty of fresh air and a chance for intimate life out of doors.

In climates where life for the most part goes on in the open the whole year round, the outside stairway and it's inherited patio seems to have been planned by Providence. Even in latitudes where outdoor life can only be enjoyed to the full in summer, it tempts one to spend more time in the air.

The first architects in this country to build houses with outside stairways were considered rather adventurous, but now this is as essential a feature as the outdoor sleeping porch.

Apparently these open stairways are altogether utilitarian, but any architect knows that they possess the secret of providing an excuse for extreme picturesqueness, and of relieving the mass of horizontal and perpendicular lines, included in base, cornice and openings of doors and windows.

The details of an open stairway are very simple, though naturally determined by the house itself. Rising as it does from a garden area where intensive cultivation is the rule, it becomes part of a charming picture.

There is in California an open stairway rising from a garden where nothing is ever planted in the courtyard of its villa that does not bear white bloom; even the flowering shrubs and trees that surround it have white flowers. In the moonlight it is a place of engaging beauty, with its white oleanders, white crêpe myrtles, white locust trees, white pond lilies and banks of white hydrangeas. And here the spirit of romance is magnified by the stairway, with its balustrade star-sprinkled with climbing moon flowers.



ABOVE—Concrete and tile outdoor stairway leading from a paved patio to a recessed porch finished in Spanish tile, with turned wood balustrades. Interesting features are the porch curtains, the iron grilles over the windows and the cement grilles in the wall and chimney

BELOW—Scala esterna of concrete, tile and wrought-iron. Wrought-iron is also used in the regas, the balustrades of the balcony and stair rails. The half-circle balcony curving around the tower is an unusual and picturesque architectural feature. Wallace Neff, architect





The Scala Esterna Which Makes an Ornamental Architectural Feature in the Wallace Neff Home in Pasadena

HERE the outdoor stairway seems to be an integral part of the architecture, leading up to a recessed porch under a balcony of wood with a tile roof. The little wood balcony is particularly Spanish. Wallace Neff, architect.



ABOVE—This luxurious California home has a stairway of wrought-iron and decorative tiles. Decorative patterns are accomplished in the side walls by deep bas-reliefs in the concrete. Tropical planting completes this patio. Roland E. Coate, architect



A CURIOUS scala esterna is shown above, which is entered by a house door: the passage-way then leading to the outdoor stairway, roofed over with hand-made tiles. The outer wall of the stairway is decorated with a square tile plaque. Wallace Neff, architect

BELOW—A seaside home in California with a tile stairway leading from a tiled patio. The patio is furnished interestingly with wrought iron and tile furniture and an outdoor fireplace, so much a part of California life. Wm. Templeton Johnson, architect





COURTESY KNOEDLER GALLERIES

"Au Circue—Jockey en Vert"
Drawing in black and white
by Henri de Toulouse-Lautrec

THIS spirited drawing by Toulouse-Lautrec will be seen in New York this winter at the largest exhibition of his work ever held in this country. It is one of a group of circus pictures done just before his death



New York Home Surpassingly Fine in the Charming Variety of its Furnishing Details

Elsie Sloan Farley, Decorator



This delightful house of Mr. and Mrs. Lynde Selden has been worked out with an almost romantic beauty in its full detail of furniture and decoration.

THE living room of the Selden home has walls of rich pine paneling and scenic wall paper. The floor is covered with a gray-green carpet, and the large sofa against the side wall is upholstered with green velvet with piles of green velvet cushions for comfort and beauty. The fine old Chippendale chairs are covered with a grayish yellow velvet

THIS delightful little breakfast room is off the main dining room. Here we see an interesting 18th Century wall paper which has a powder blue ground with a brilliant design of orange and yellow flowers and white pond lilies. The curtains are a grayish pink and the undercurtains tangerine. Chairs are Sheraton



THE library walls of this delightful home are painted cream gold and the floor is covered with a Fereghan rug. Old rose damask is used for the curtains with gold silk net against the glass. The Heppelwhite sofa is upholstered with quilted Florentine gold taffeta and the wing chair is also gold damask

ORIGINAL Chinese paper covers the dining room from the dado to the ceiling and a tête-de-nègre carpet covers the floor. The overcurtains are of apricot damask with peach fringe against the glass. The chair seats are upholstered with ashes of roses craquille velvet, the shades on the lights are peach taffeta





IN this most captivating of bathrooms, the walls are of hand painted canvas. The floor is peach marble, partly covered with an Aubusson rug. All the fittings are peach marble and the curtains are peach taffeta with undercurtains of very soft cream net



IN the dressing room bath, the walls are covered with paper having a peach ground and a turquoise design. Here the floor also is peach marble. The overcurtains are of peach taffeta with peach and cream fringe. The undercurtains are delicate cream net

THE bedroom has walls painted pale peach and the floor is covered with a pale peach carpet. The overcurtains are rose Lampas, and the undercurtains are of cream lace. The upholstery and drapery of the bed are rose Lampas, the chaise longue is ciel bleu taffeta



Luini—Lombardy Painter



"Portrait of a Lady"
by Bernardino Luini

ALMOST characteristic painting by this famous Italian who, to many, carries the charm and mystery of Leonardo da Vinci. Owned by the John Levy Galleries

The Christmas Dinner Table

Arranged by ELLEN D. WANGNER



PHOTO BY DANA B. MERRILL

Set to Suggest the Festival Spirit

In the charming French dining room decorated by Jacques Bodart, Inc. at the Waldorf-Astoria, the old ivory and green damask cloth from Mosse was enchanting for this simple holiday feast. William H. Plummer & Company contributed the crystal glassware and the French china in dull gold and silver, with which the reproductions of old silver from Black, Starr & Frost-Gorham, Inc. were most appropriate. Christmas wreaths & glass fruits from Stern Bros., laurel ropes and pine branches especially arranged by Max Schling, the large Santa Claus center piece made for the table by the Camee Shop, John Wanamaker's, make an inviting picture of informal Christmas hospitality

The Chauve-Souris Back in America

Once More Balieff Is in this Country and Again Is Conferencier in a Delightful Program Done in His Inimitable Fashion



IT is, of course, hardly necessary to put a caption over the picture of Nikita Balieff, whose smile and accent are equally well-known throughout the world





ABOVE—The young and old Countesses in "The Queen of Spades," a Poushkin Fantasy, which is the *pièce de résistance* of the new gay Balieff program for this season. This will be presented with the same cast with which it made its great English triumph last year

LEFT—"At Versailles", about 1775, the first tableau of "The Queen of Spades", a fantastic story which will be presented with modern settings and gorgeous costumes in a riot of color and fascinatingly arresting Russian music

Acceptable Gifts in Fine Furniture

BELOW—Reproduction of William and Mary low gateleg coffee table made of old English burl walnut. Albert Grosfeld, Inc.



SHERATON mahogany and satinwood hand decorated radio cabinet with tambour doors concealing loud speaker. Mahogany and satinwood mirror. Charak Furniture Co.





DECORATED Directoire fruitwood console with marbleized top. Gilt mirror and gilded antique Empire "coupe." Robert W. Irwin Co. and Cooper Williams, Inc.

BELOW—Carved walnut combination bookcase and desk, with one drawer, showing Jacobean influence. Walnut chair with frieze covered loose cushion seat. Kittinger Co., Inc.

BELOW—Green damask-covered wing chair studded with brass nail heads. Walnut end table with bordered burl top. Elgin A. Simonds Co.

PHOTOGRAPHS BY DANA B. MERRILL







PROVENCAL inlaid cherrywood reproduction of a folding-top card table and rush seated beechwood chairs of suitable height. Brunovan, Inc.

RIGHT — Mahogany Chippendale chair with red damask seat and Chinese Chippendale generally useful table reproductions. Kensington Mfg. Co.



BELOW — Mahogany Chinese Chippendale hanging shelves, accurate reproduction, very richly carved. The Bristol Company

BELOW Right—French walnut stand, Queen Anne adaptation, with upper drawer faced with false books. Top of stand cross-banded in burl-walnut. Shaw Furniture Co.



Occasional Furniture for the Smart Living Room



BELOW — Violetwood reading stand with two locked compartments. Tôle lamp, taffeta shade. Turquoise faience vase, alabaster ashtray. Jacques Bodart, Inc.

BELOW Right—Chippendale mahogany armchair, in crushed green velvet. Mahogany cutlery table used in English dining rooms. Reproductions, Harry Meyers Co.

PHOTOGRAPHS BY DANA B. MERRILL







PHOTO BY MATTIE EDWARDS HEWITT

LEFT—A charming arrangement of books in a Spanish home at Palm Beach. All the furniture of this room was brought from Spain. An antique Vargueño is in front of the window. The antique Spanish carpets are rich in color. The background was planned in harmony

BELOW—In this beautiful library in the home of Dr. A. S. W. Rosenbach and Mr. Philip Rosenbach, walnut paneling of the 18th Century was designed by W. & J. Sloane. These bookcases hold one of the finest collections of manuscripts and first editions in the world

Distinguished Libraries in Modern Homes

Book Rooms Today Are No Longer the Severe, Dull Places of a Century Ago.

Shelves Are Beautifully Inset in a Variety of Ways Suited to Period Decoration



PHOTO BY WURTS BROS.



PHOTO BY JOHN WALLACE GILLIES

LEFT—This walnut paneled library is fitted with book-shelves across one side. The ceiling is of carved plaster, and the carpet seamless eggplant color chenille. Portieres are plain silk velvet in raisin color. The fine furniture is 17th Century—much of it Italian. Courtesy of New York Galleries

BELOW—The library in the New York residence of the Honorable George Wickersham is paneled in American walnut. The rest of the woodwork in this handsome room is also walnut. Henry Ives Cobb, architect. From American Walnut Manufacturers' Association

PHOTO BY MATTIE EDWARDS HEWITT





PHOTO BY JOHN WALLACE GILLIES

ABOVE—Library in the fine home of Mr. and Mrs. Richard C. Bondy is pine throughout with carved paneling around the inset bookcases. A splendid swag, after Grinling Gibbons, is over the fireplace. Lewis Bowman was the architect, Percy W. French, the decorator

PHOTO BY DRIX DURYEA



THE library in the apartment of Mrs. L. M. Byers is 18th Century English, paneled in old pine. The armchair is covered in blue-green faille and the couch in rust antique satin. The little couch is in old chintz. On the walls are old English sporting prints; on the floor an antique Feregban rug. McMillen, Inc., decorators

French Faience and Table China for Christmas



ABOVE—Hand decorated French faience flower holder, and cigarette boxes, natural colorings. Porcelain tea caddie, powder box and Louis XVth Chinoiserie figure, reproduction. Edward Garratt, Inc.

RIGHT—Silver lustre coffee service; copper lustre flowered dessert plate; "Meynell Hunt," in soft yellow and green and Patrician hollyhock pattern dinner plates in natural colors. Josiah Wedgwood & Co.







PHOTOGRAPHS BY DANA B. MERRILL

ABOVE—Reproduction of Wakefield pattern teapot, cup and saucer in warm ivory; Harwood dinner plate and cream soup, turquoise border with raised flowers; Cobalt blue and gold, also black and gold service plates. Mandarin pattern chop plate. Lenox, Inc.

LEFT—White glazed china dancing figures. Richly colored pheasant design on plate; modernistic six panel plate in rose, gold and black, and new yellow service plate on cream ground with flowered and delicate gold lace overlay. Black Knight China

There Are Silver Gifts for Every Person and Every Occasion

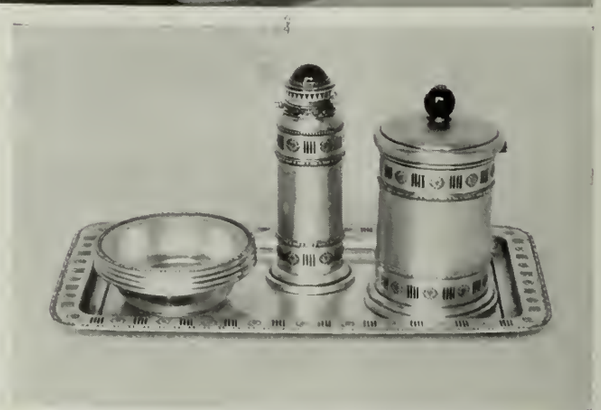


BELOW—Sterling cocktail shaker in form of Charles II flagon. Reproduction of Queen Anne muffineer, coffee and hot milk pots. George III tea caddie, one of pair in a case. Crichton & Co., Ltd.

ABOVE—Sterling fluted edged 12″ tray, 10″ pitcher, library set and generally useful bowl with spoon. Georg Jensen Handmade Silver









PHOTOGRAPHS BY DONA B. MERRILL

ABOVE—Sterling silver polo players. George III inkstand, ornamental covered urn and Sheffield wine cooler. Equally desirable as a flower holder. E. E. Schmidt & Co.

RIGHT, Center—Sterling silver tray with smoking set comprising four ashtrays of Adam design, pierced lighter and cigarette jar with Carnelian knob. J. E. Caldwell & Co.

RIGHT—Louis XIV chased sterling silver tea service, expressively dignified, complete with an oval tray and six essential pieces. The Barley, Banks and Biddle Co.

Perfume Is Always A Welcome Gift



LEFT—"Liu," "Guerlilas," "L'Heure Bleue," and "Shalimar" extracts with "Shalimar" powder, six shades, in natural flower odors. Guerlain, Inc.

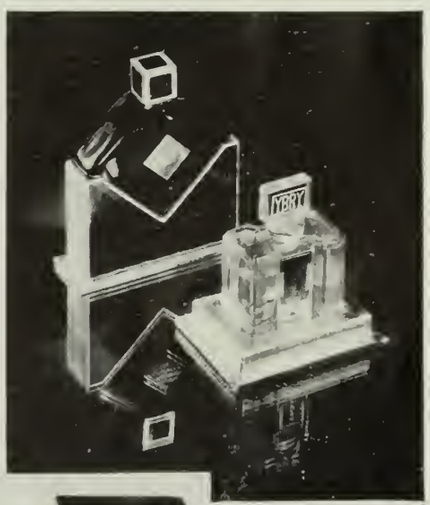
BELOW—Extracts attractively boxed including "Les Pois de Senteur," "Chez Moi," "L'Infini," "Bellodgia," in round bottle, and "Acasiosa." Caron Corp.





PHOTOGRAPHS BY DANA B. MERRILL

PEACH taffeta dressing table showing rose decorated perfume bottles, boxes and green glass powder bowl with a flowered porcelain atomizer. The Closet Shop





RIGHT—Perfumes "Étude" and "Festival" represent the careful blending of rare essences resulting from a modern exclusive process. Houbigant, Paris

ABOVE — "Amour Sauvage," extract in a black and silver bottle, for the sophisticated woman, and "Les Fleurs d'Ybry," suggesting spring blossoms. Ybry



PHOTOGRAPHED BY JOHN WALLACE GILLIES

Colonial Home in Picturesque Florida Setting

House of Painted White Brick and Narrow Siding Is Surrounded by Ancient Trees

Dwight James Baum, Architect

By MARJORIE REID RODES

BOTH in the architecture of the house and the luxuriant beauty of the surroundings, the home of Mr. Walter S. Barret, in Tampa, possesses rare charm and appeal. Here is the simple dignity and inviting hospitality of a Southern Colonial home, spacious and balanced and free from excessive ornament—but with the characteristic fine carving to frame the entrance doorway, appearing again in the classic cornice and the simple window trim. The service quarters are apart from the main house, in the manner of the old plantations where there were many negro slaves, and their isolation from the living quarters of the master was the most convenient and acceptable arrangement.

As one approaches the house, the perfection of architectural detail is only glimpsed at first, through frames of delicate hanging Spanish moss which clings to the old trees and lends a kind of eerie beauty to the picture. Numerous tall pines and live oaks have stood on the grounds for many years and were carefully preserved by owners and architect when the house was built. In addition to the trees there are informal plantings of ferns and palms surrounding their trunks, edging the walks and growing at the base of the walls. A rose garden blossoms through many months of the year, an array of delicate and vivid colors against the white walls and the soft green background, a source of subtle and pervading fragrance. More roses climb the white lattice which separates grounds and garden from the service yards beyond.

There is no architecture, possibly, which seems to us so inherently our own as the Georgian Colonial. It is so linked with the lives of our first colonists, in the South, and expressive, too, of



Above—The home of Mr. Walter S. Barret, in Tampa, is first visible through a delicate screen of old trees hung with Spanish moss, accenting the dignified beauty of the old Georgian architecture

Left—A rose garden blossoms through many months of the year, an array of color against a background of white walls and soft, cool greens. Climbing roses reach up and screen the lattice



Above—The second floor balcony has an ornamental wrought-iron railing. It is screened as a sleeping porch. Below is a brick paved porch with tall columns extending to the roof of the house



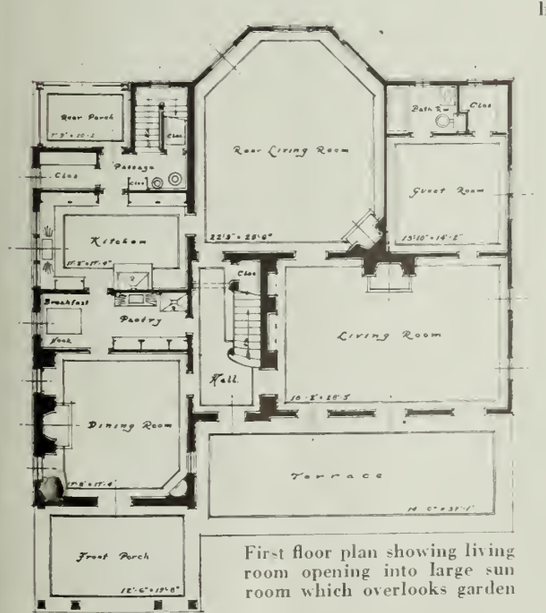
Above—The paneled entrance door is framed by Ionic columns, with an arched transom above. It opens from the long brick paved terrace which extends the length of the right wing, edged by lawns



The walls of one wing are of brick, painted white, the other is built of narrow wood siding, with contrast in the variegated slate roof and the typical green blinds, creating a home of rare appeal

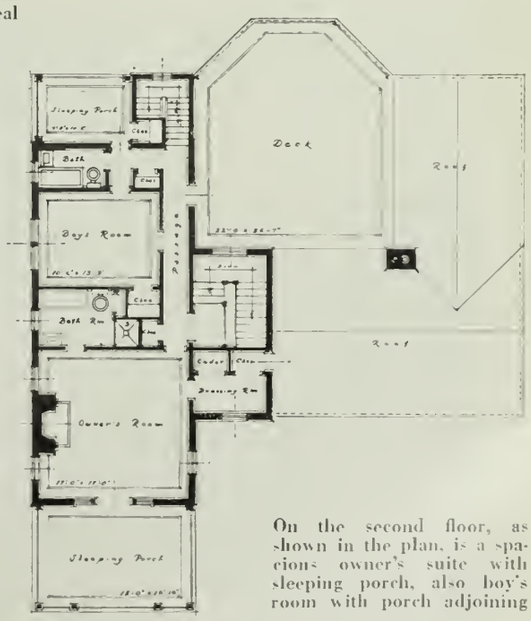
national traits which we like to feel have been maintained in our more prosperous and luxurious present. We are pleased to find its influence on our modern homes reaching down into Florida, which we associate rather with the architecture of the Mediterranean than with the influences of pioneer America. Because of the climate and the tropical vegetation, it is quite natural that Florida should adopt the beautiful styles of the south of Europe. But here, in the home of Mr. Barret, we find our own Colonial house fitting quite as harmoniously into the scene.

In one section the architect followed the tendency of the far south to build with brick. The other wing is covered with narrow wood siding. All walls are painted white with a warm contrast in the variegated slate roof. The inevitable green shutters of the Colonial house are in evidence, a detail so decorative that one sometimes forgets its utility. Those same green shutters, closed with the coming of the morning sun, opened in the cool of the evening, create the shadowy and refreshing rooms that one likes to enter on a warm day. There are no gutters or leaders on this house and in the omission, it follows a usual precedent of the locality. The dry, sandy soil of Florida absorbs the moisture almost as fast as it can spill from the sloping roofs, thus making it unnecessary to use piping. Across the entire right wing of the house is an attractive brick paved terrace.



First floor plan showing living room opening into large sun room which overlooks garden

First Floor Plan
Scale 1/8"=1'0"



On the second floor, as shown in the plan, is a spacious owner's suite with sleeping porch, also boy's room with porch adjoining

Second Floor Plan
Scale 1/8"=1'0"



On the Way Through India

Where One Travels by Elephant, Camel and Houseboat, Seeing the Greatest Beauty and Sadness Combined, Perhaps in the World





ABOVE—The elephant, the faithful servitor of man in the East. Two of the main functions he performs are depicted in the picture. On the right, a ceremonial procession, and on the left, a shooting elephant with a shooting howdah on his back and native drivers

TOP—Muttra. The Bathing Ghats at one of the most ancient cities in India. Muttra was the centre of the Hindu religion in the days of Alexander. Unfortunately, on account of its immense wealth, much of its glory has been destroyed by the countless invasions

LEFT—A relic of the ancient Indian days of 1857. These camel transport carts were used by the famous Multan Column which crossed the Desert to the assistance of the British forces on the ridge outside Delhi

RIGHT—The Maharajah of Mysore about to attend a great religious ceremony. The shield on the forehead of the elephant is a cloth of gold ornamented with silver plaques. The howdah is silver plated. Note the ceremonial fans carried



BELOW right—The pageant of Hindu worship. Vast cars measuring thirty feet in width by forty feet in height used in the famous Jaggannath Ceremonies at Puri. These cars are moved by thousands of religious fanatics on hauling ropes



BELOW—A peaceful backwater of the Dal Lake in Kashmir. On the right, a five-room houseboat, alongside of it a cook houseboat and the little shikari used for paddling from the houseboat to the land. The roof of the houseboat is used as a dining room. For an ideal holiday, a houseboat in Kashmir is without equal



BELOW—An Indian entertainment in the open air. Two Nautch Girls with their orchestra of Oriental instruments. The primitive violins are known as Sitas. The bodies of these are constructed from bowl-shaped, dried gourds





High Lights of Antique American Furnishing and Furniture

By WALTER A. DYER



PHOTOGRAPHS COURTESY METROPOLITAN MUSEUM OF ART

TIME was when a person who had a conversational knowledge of Chippendale and Hepplewhite, of Lowestoft and printed Staffordshire ware, of silver and glass, old clocks and pewter, might with some justification claim to be conversant with the subject of antiques. But the field has been constantly widening and new knowledge has been acquired and published until the mass of information which the antiquarian is expected to possess has become bewildering. Collectors have taken to specializing more and more narrowly and today the collector of American pine and maple furniture deems it no disgrace to be relatively ignorant concerning the English porcelains.

To one who follows the more important auction sales or the advertisements in the magazines devoted to antiques it is obvious that no section of the field today is commanding more attention or opening more purse-strings than American furniture dating from 1620 to 1820. Yet this one department of the subject has expanded so enormously that confusion is inevitable if one attempts to cover it all in a single brief survey. Without making any effort at comprehensiveness we shall confine ourselves in the present consideration to a few groups and forms of Early American furniture which are foremost in commanding the attention of collectors and connoisseurs.

The lidded chest was probably the first piece of furniture to be made in New England after the landing of the Pilgrims. Because of its antiquity, and also because of the extraordinary interest of the carved ornamentation, the American chest of the seventeenth and early eighteenth centuries is one of the forms that are being eagerly sought and that command high prices. There are four or five distinct types of chests, two of which may be considered as outstanding. These are the Connecticut sunflower chest and the Hadley chest.

After 1675 applied ornaments in the form of split spindles and bosses were added to the carved and paneled chests. These applied ornaments, which were glued to the face of the oaken chest, were of such woods as maple, pine, birch, beech, and whitewood, and were nearly always stained or painted black in imitation of ebony, while mouldings and other parts were often colored red. The sunflower chest was perhaps the most interesting ex-



A banister-back chair made in America during the 18th Century. The feet showing quite markedly the influence of Spanish design in both the design and carving

Richly paneled room of Georgian type is from a house in Woodbury, L. I., built in 1745, a remarkable example of the dignity and charm of those Early American days

An American 18th Century block front secretary of mahogany. The shell at the top of each of the six panels attributed to John Goddard



This beautiful little occasional table is of the 18th Century. It is a Philadelphia tilt design and much used in the finest Early American homes

Fine Examples of Early American Furniture. These Handsome Pieces in Oak, Maple and Walnut Are from the Early and Late 18th Century. One of a Regular Series on Antiques





ample of this type. Between sixty and seventy specimens have been found, made between 1680 and 1700, and all have been traced to the vicinity of Hartford, Conn. The standard type had three front panels on the chest proper, the two outer ones being rectangular and carved with a conventionalized tulip and foliage pattern, while the middle panel was octagonal and carved with scrolled foliage and three crenelated circles called sunflowers or asters, which have given the chest its name. The arrangement of split spindles and turtle-back bosses on stiles, rail, corner posts, drawer fronts, and paneled ends was characteristic and there were usually two drawers below the lidded chest.

Sharing with the sunflower chest the high esteem of collectors is the Hadley chest, so called because the first one was found in the town of Hadley, Mass., though recent research has revealed the fact that most of the Hadley chests were made in the neighboring town of Hatfield. Over seventy examples have been located, no two of which are exactly alike though all are noticeably similar in their essential features. Most of them were made between 1700 and 1720. They were made of white oak with white pine lids and the fronts were covered with low-relief carving in a typical repeating design of vines, leaves, and tulips. Most of them have two or three drawers below the lidded chest, the front of which bears three recessed panels. They were brides' chests and nearly all bear the initials of the maiden for whom they were made.

Highboy is the name that has been given to a chest of drawers raised on a frame or legs, to distinguish it from the chest-on-chest which has drawers reaching to the floor. The Queen Anne highboy of the first half of the eighteenth century, made of maple, walnut, or cherry, with its slender cabriole legs and round pad feet, and with flat or bonnet top, has long been popular with collectors, but at present an even greater interest is being shown in the later and more elaborate highboys of the Philadelphia cabinet-makers of the Chippendale period. They made also chairs, tables, and other pieces, but their case furniture, especially the highboy, represents their best work.

The best known of these Philadelphia craftsmen was William Savery, but it has been discovered that at least half a dozen others did equally good

(Continued on page 70)



This charming straight back Windsor chair is American 18th Century. One of the most used models of its days and still popular in the modern version of the fine Colonial home

Beautiful walls of an Early American dignified type in a room at the American wing of the Metropolitan Museum of Art. Brought to the Museum from the old house at Newington

This type of table is early 18th Century and is known as Butterfly. It is a very convenient and graceful piece of furniture and usually seen in maple



Philadelphia Highboy dating between 1760 and 1775. A very handsome example and particularly suited to the American Georgian type of house



The summer-blooming Snowhill Hydrangea is a graceful shrub which does well in shade or sun. It is of American nativity, as Hydrangea arborescens grandiflora, is entirely hardy, and fortunately it blooms abundantly just after the peonies and irises, and as roses wane

Looking Toward Better Shrubs

Upon the Selection of Suitable Varieties and Their Appropriate Location Depends the Effectiveness of Your Shrubbery Planting

By J. HORACE McFARLAND



American Laurel, Kalmia latifolia, needs "sour" soil as it grows into perfection in the mountains and better gardens of eastern America

PERHAPS the word "better" does not quite fit the subject upon which I wish to write. I might have said "different" rather than better, and yet in many cases the different shrubs I am about to mention are better than those that have been so long and so considerably overplanted.

As one looks at the home planting in eastern America, he cannot but wonder why there has been such monotony in it —the well-known Hydrangea "Peegee," here, there, and almost everywhere, varied by *Spirea vanhouttei, Deutzia gracilis,* and the commoner form of Forsythia. Then where there was much money, or more money, to spend, a plant of Colorado blue spruce was inserted in the center of the lawn altogether too frequently. Occasionally Pfitzer's juniper spread itself somewhere in this frontyard planting, in which, of course, there would be the commonest form of the bush honeysuckle, the ordinary weigela and the mockorange.

For a real front yard splash the so called "Japanese snowball" is then added. There must be a plant or two, or a whole hedge, of *Berberis thunbergi,* a lovely thing that ought to be kept to be beautiful rather than to be merely monotonous.

If this common planting has a lilac in it, it is probably one of three or four out of that many hundred lovely sorts, or just the old-fashioned common lilac.

Not one of the shrubs I am thus disrespectfully mentioning is anything else than a good shrub in its place, but its place is not all over the map. To be sure, the plants, these so called "popular" plants, are easy for the nurseryman to grow, and he can deliver them in such shape that they will almost certainly behave well. That much must be said for them.

Let us look at just a few variations that are always different, and sometimes better. For example, instead of that tiresome "Peegee" hydrangea, which as these words are written has turned its great panicles a dirty brown-pink that looks as outworn as it is ugly, there could be the plain form of the same shrub, just plain *Hydrangea paniculata,* the upstanding panicles of which are yet beautiful and have been beautiful for a full month, be-

ing always white or greenish, and on a much better shaped and more truly ornamental shrub.

Or I could rest my case for hydrangeas on the Oakleaf Hydrangea, an American native that is almost never seen, though it is not particularly hard to grow and is particularly beautiful, especially when the early frosts turn its great leaves a deep, rich, bright crimson. Before that its immense panicles of both fertile and sterile flowers have given an air of distinction to the corner in which this shrub grows.

There is another very easy hydrangea, and again an American form, in *H. arborescens grandiflora*, which has the pleasing common name of Snowhill Hydrangea. Its large and graceful flower clusters pass from green to pure white, and then to green again, over a period of full six weeks, and it never attains the obstreperous size of the Peegee Hydrangea.

In a large planting I should want to put in one *Hydrangea radiata*, which while it does not have particular distinction as to the bloom shows rich green leaves that on the under side are glistening silver, so that in a wind they are always in bloom, so to speak!

Of the deutzias there are many that ought to be in commerce as the product of the genius of the great French hybridizer, Lemoine. The flowers run two or three times the size of the ordinary deutzia, and some of them are beautifully pink. These sorts, however, are not easily available, and I won't arouse anticipations about them.

It was Professor Sargent, the greatest tree and shrub man America has known, who insisted many years ago that any dozen of the long list of hybrid lilacs was a good dozen, provided it included the colors and the forms wanted. There are broadly four such distinctions, the first being as to whether the flowers are double or single in number of florets. Then these florets may be pure white or may be light or dark lilac—not blue, as they never are—or light or dark pinkish, not pink, for no lilac ever has a truly positive color. I could name ten dozens of varieties, all of which would be pleasing if they covered my preferences. Adelaide Dunbar, Belle de Nancy, Diderot, Jeanne d'Arc, Mme. Francisque Morel, President Grevy, the exquisite Vestale and the dark Volcan include not exclusively classes and colors that are desirable from my standpoint.



The Beauty bush is the easy name of Kolkwitzia amabilis, a superb new early summer shrub from China. It has many pink flowers



Vestale is a chaste and beautiful white lilac that grows easily. Its great panicles reach to nearly a foot in length, with half-inch florets



The broad and lovely petals of this single lilac, Mme. Francisque Morel, are often three times the size of those pictured at lower left

But there is a lilac slowly edging its way into commerce that I want to particularly commend. It is *Syringa pubescens*, for which there is no common name. This Professor Sargent considered the finest of the wild or native lilacs which the wonderful Wilson brought us from West China. Its peculiar qualities from my point of view are, first, that it blooms all up and down the plant, however old it is, and not merely at the top; second, that its small flowers in large panicles are distinct, of a dainty lilac color and a different fragrance, and then that they have a delightful habit of repeating a little, so that sometimes there will be flowers several times after the great spring lilac glory.

The common forsythia is the variety *viridissima*, almost the first of the showy shrubs in the spring. It is good, but there are so much better sorts now, growing just as easily and much more vigorously, that it seems silly for nurserymen to keep on with this old veteran. *Intermedia* is the hybrid which is first to be mentioned, and its variety, *intermedia spectabilis*, is even finer. The flowers are larger and there are many more of them, and the habit of the plant is both vigorous and graceful. If there is to be but one Golden Bell, it should be the *spectabilis* variety, and if two, the other one should be *primulinus*, which has a distinctly lighter color, being otherwise the same.

I have little use for the old weigelas, which are coarse and hard to manage. Three or four new sorts are coming into the market,

(Continued on page 74)



If You Intend to Build a Georgian House

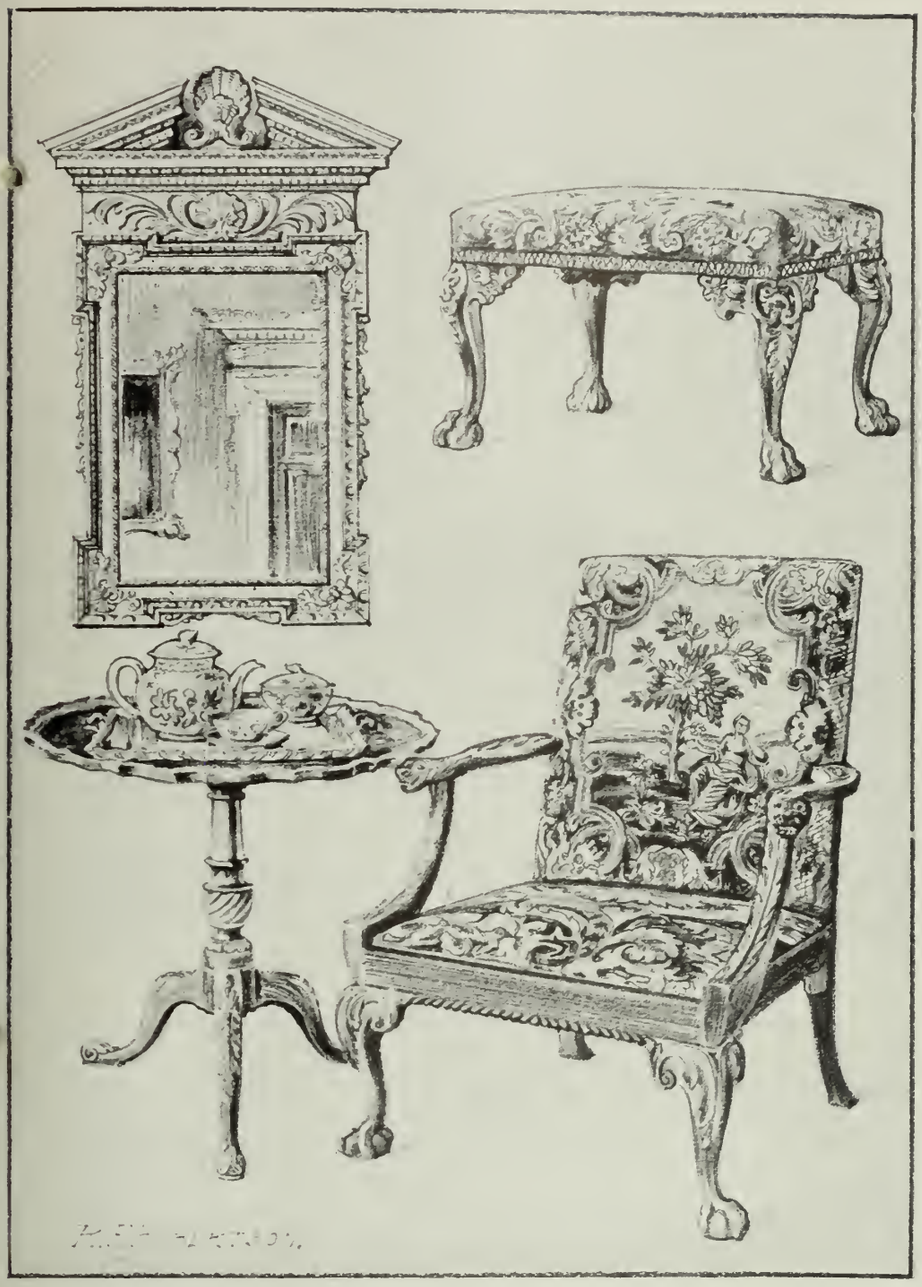
The Word "Georgian" Covers a Multiplicity of Design and Furnishing. In Architecture, It May Be Kent, Gibbs, Swan or Adam; in Furniture, Chippendale, Sheraton or Hepplewhite, According to One's Taste

By RALPH F. ROBERTSON

THE exterior view is of Arncliff Hall at Northallerton, East Yorkshire, England, a house built in 1754. The moat formerly surrounding an earlier house, has been partly filled in. The house is built of cut stone with a low pitched slate roof, a marked contrast to the high pitch of the Queen Anne roofs. The design is a good example of Georgian, showing Palladian influence

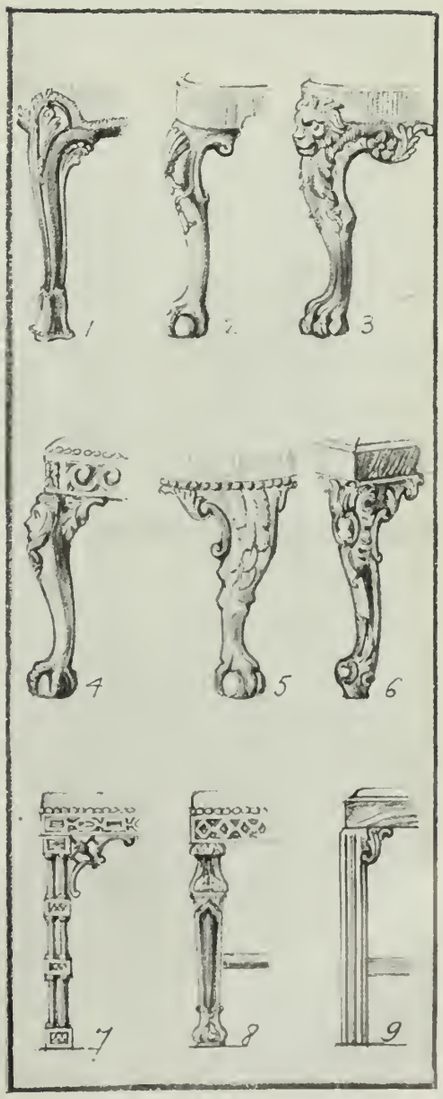


THE interior view of Arncliff Hall shows a view of the salon looking into the dining room. All the trim is finely carved. The carved brackets and rosettes in the cornice and pediment give splendid light and shade to the composition. The beautiful dining room mantel is shown through the vista and the room is furnished in period pieces

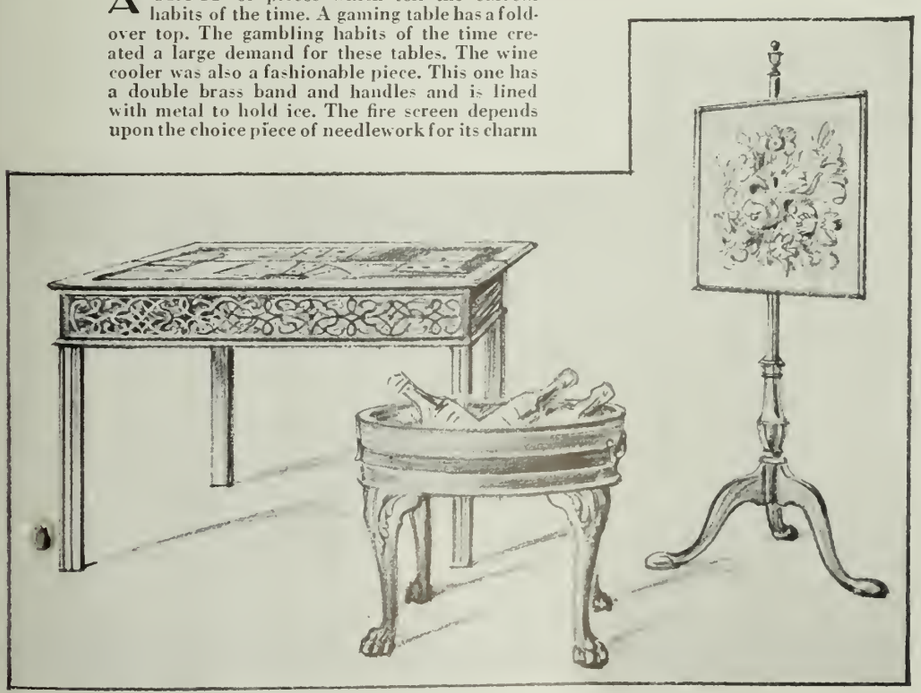


A PALLADIAN type gilt mirror with finely carved shells and palms, recalling much of Gibb's work in the general design. A vigorously carved stool with hairy lion paws has a cover of needlepoint, showing the character of Chippendale's early work, date about 1730. A fine Georgian mahogany arm chair with carved acanthus leaf on legs and supports to arms. The claw and ball feet and lion heads on the arm were motifs used about 1730

THE group of chair legs shows the active changes in furniture in the forty-five years they cover. No. 1, a leg in walnut and gilt, date 1715. No. 2, a walnut chair of 1720 with hoop-back, belongs to the time of Hogarth. No. 3, a vigorous mahogany chair leg with boldly carved lion mask and hairy paw, period 1725. No. 4 shows the female mask, motive used around 1730 on chairs and tables. No. 5, carved mahogany and gilt leg covered with carved feathers and eagle's claw and ball foot, date 1730. No. 6 shows the French influence adapted by Chippendale, date 1755. No. 7, a Chinese chair leg with three detached columns, date 1730. No. 8, a leg of a chair using motifs of Gothic ornament, date 1760. No. 9 square leg with moulded beads



A GROUP of pieces which tell the current habits of the time. A gaming table has a fold-over top. The gambling habits of the time created a large demand for these tables. The wine cooler was also a fashionable piece. This one has a double brass band and handles and is lined with metal to hold ice. The fire screen depends upon the choice piece of needlework for its charm



Playrooms for Modern Children

These Delightful Places, Sometimes Playroom and Bedroom Combined, Carry an Air of Gayety and Comfort That Has Only Recently Come into the Home of Youth



PHOTO BY RICHARD AVERILL SMITH

LEFT—Playroom in bright colors for boy or girl. A low chair is covered in sunfast, spot-proof fabric in palest yellow and peach. The walls are pale yellow-green. Over the couch a hand-woven wall piece makes an interesting picture and there are shelves and closets to be kept tidy. Specially posed by Alice Starr

BELOW—In this combined play and sleeping room, the floor is covered in linoleum and hand-woven rugs from Sweden. The furniture is delightfully playful and there are gay linens on dresser and bed. The walls are yellow, against which the bright murals show interestingly. The whole place suggests a frolicking, comforting time. Childhood, Inc., decorators

TOP right—A nursery planned for a little boy, with circus parade about the wall above the dado painted on the light yellow walls. Deep blue linoleum covers the floor. The curtains at the window are ruffled yellow organdie. This nursery is in the apartment of Mr. and Mrs. Douglas Craik. Gertrude Brooks, decorator

BOTTOM right—In this room for a young boy, the floor is deadened by linoleum in warm colors. There are good maps on the wall over the bed. The chairs and writing table and bookcase are low and interesting. Curtains are green bound with orange-red. The plank door has a peep window. Decorated by the Children's Center

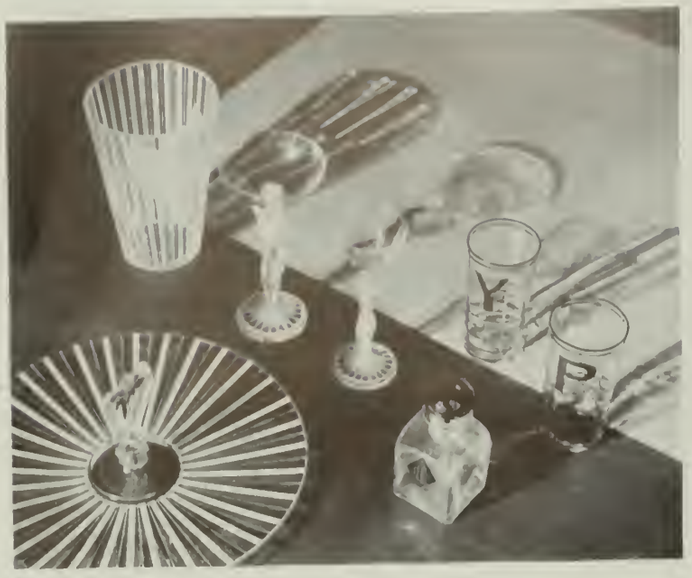




PHOTO BY RICHARD AVERILL SMITH



Sparkling Xmas Gifts of Crystal and Lustre



STRIPED crystal sandwich dish and vase. Champagne and wine glasses with frosted figures, crystal toilet bottle with amethyst stopper and monogram shield. Yale and Princeton highball glasses, also other colleges. B. Altman & Co.





CUT crystal ice bowl and highball glass, with four hunting subjects, and fan vase. Plain crystal goblet and electrified candlestick. Pressed glass triple candlestick. Wm. H. Plummer & Co.



PHOTOGRAPHS BY DANA B. MERRILL



EFFECTIVE silver butter service plate with gazelle; amber, green, gold or silver dessert plate with black lines, and service plate with black and gold strawberry by Helen Hughes Dulany. Cappellin Glassware, Inc.

ABOVE—Crystal candelabra, engraved glass candy box and oval compote. Reproduction of old English goblet and tall twisted stem engraved goblet, flower design. Ovington's

ABOVE, Top—Plain glass fruit compote bowl with silver plated rim and top. English ribbed crystal glasses, solid bases, and engraved Orrefors covered jar. Gilman Collamore, Inc.

Exquisite Remembrances in Rare Porcelains Set with Semi-Precious Stones





PHOTOGRAPHS BY DANA B. MERRILL





ABOVE Top—Carved ivory lamp with "netsuke" finial and batik satin shade. Red and gold lacquered pewter candy box with carnelian rabbit. Chinese glass bowl on blue pottery base. Yamanaka & Co.

ABOVE—Antique brocade desk set with carnelian insets. Chinese porcelain inkwell with jade and carnelian lid; mutton fat jade pen rest and pen. Carved coral letter opener and lamp with Goddess holding twin fish vase. Edward I. Farmer, Inc.

RIGHT—Yung Cheng bottle-shaped vase in greyed red. Ch'ien Lung bowl of thinly cut mutton fat jade and bottle-shaped vase with flaring lip in a soft grey celadon glaze. Parish-Watson & Co., Inc.

ABOVE—Famille Verte vase, Ming Dynasty, with green velvet shade. Nest of sweetmeat boxes same epoch as the lamp. Etched gilt bronze box with carved white jade top. From Roland Moore, Inc.

Helping to Solve the Problem of the Man's Christmas









PHOTOGRAPHS BY DANA B. MERRILL

ABOVE, Top—Amusing games that include Corinthian bagatelle, "Baccalite" or electric roulette; "Mascotte" also new, and miniature "Bird Cage." The dog ashtray is of carved wood, the table lighter, dice shaped. From A. G. Spalding and Bros.



ABOVE—The modernistic cut crystal liqueur set on a painted wooden tray; chromium framed shaving mirror, ink well and lighter offer other suggestions. L. P. Hollander Co.

ABOVE, Top—New backgammon set with Scottie decorated men and cups. May be ordered with hunting designs and other gay sporting decorations. "Gifts For Sportsmen"

ABOVE—Silver plated cocktail set, binnacle table lighter, mahogany cigarette box with yacht model in deep insert; "Niconette" set destroying the injurious effect of nicotine and "telespecs." Abercrombie & Fitch

LEFT—Decorated tin tray with rooster cocktail glasses on plates. Hinged chromium tie rack and clothes brush, for traveling, in a leather case, lined with a practical fleece shoe polisher. Hammacher, Schlemmer & Co.

Monogrammed Christmas Presents

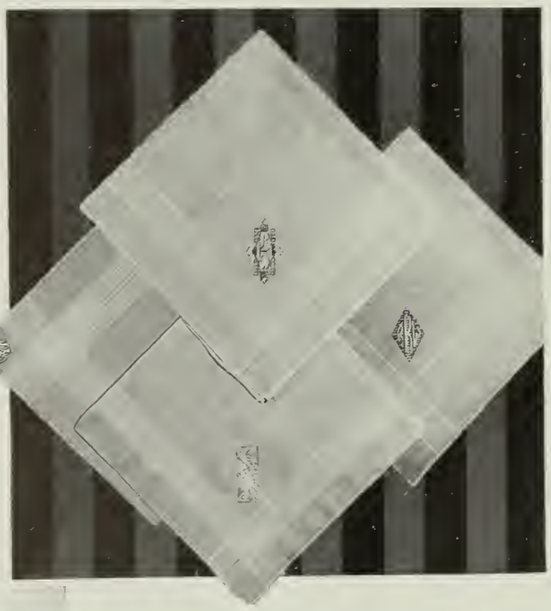
Distinctive in Linen, Lace, Silk and China



FOR the lover of outdoor sports this gay tea set of hemstitched linen has been designed. It is bordered with animated figures at the chase, on the links, and on the tennis court. There are napkins to match. These sets are available in green, yellow or cream. Similar in motif are the cocktail napkins of ecru linen with sporting designs in colors



Photographs Courtesy Grande Maison de Blanc, Inc.



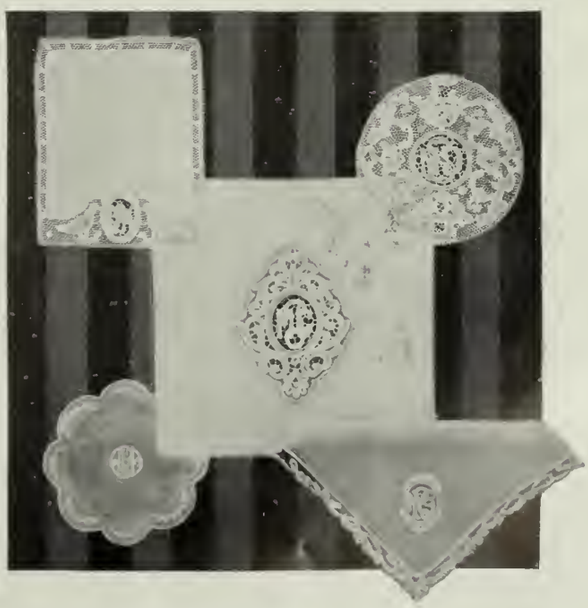
MONOGRAMMED bed linen is a gift welcomed by the most exacting homemaker. These sheets and pillow slips are of imported linen, woven of a fine round thread which assures long wear. Hemstitching and initials by hand

BLACK stripes and a black and white hand-embroidered initial complete this smart white silk scarf. The evening handkerchief beside it is also monogrammed in black and white, and has a satin striped border

SUCH sheer linen handkerchiefs as these might well be called the perfect gift for a man. The monograms are in black and white, or in colors to suit the wearer's fancy



EXQUISITE napkins and doilies are singularly appropriate for gifts. These feature Pointe de Paris and Milan lace, and have elaborate monograms of Venise and Burano Pointe



New York Apartment in Italian Style

In This Home Are Seen Many Fine Antique Pieces of Furniture with Rare Rugs and Rich Accessories in the Period



PHOTOGRAPHS BY SAMUEL H. GOTTSCHO

THE ceiling of the entrance hall is heavily carved walnut brushed with gold. Upon a solid walnut chest is an antique brass jug. The mirror is Florentine and the floor, tile. The chair is Italian Renaissance, covered with rare old gold damask. A Venetian lantern overhead is of iron and gilt in beautiful harmony. Around the wall is a painted frieze in which tones of blue predominate. Courtesy of A. Oliva, Ltd.

VIEW of the studio in the home of Mr. Bernard Benson looking into the living room. At the foot walnut desk is a carved walnut stool covered with orange Genoese cut velvet. The mantel is Istrian stone and the andirons are wrought-iron of the 16th Century topped with bronze angels. The ceiling is old Italian walnut with deep beams. Among the decorative accessories the original Murano glass vase on the desk is an important and graceful piece





THE dining room table is a fine 16th Century piece with the top cut from a single piece of walnut. Over it is a scarf of red velvet embroidered with a coat of arms. The chairs are 16th Century Italian walnut and the curtains, of the same period, are old yellow damask

IN the beautiful living room, a painting by Carlo Dolci caps the fireplace. It is from the collection of Count Bussandri. Near a gilded Venetian gate is a tall Florentine cabinet, 16th Century, and on the cabinet, fine polychrome carvings. Stained glass window is from Venice





Exposition of Indian Tribal Arts

Including the Fine and Industrial Arts Both Ancient and Modern. These Paintings in the Collection of Mrs. John D. Rockefeller, Jr.



The Deer Dance, painted by Tonita Pena (Quah Ah) of Cochiti Pueblo, New Mexico







Hunting Deer, a watercolor painted by Ma Pe We of Zia Pueblo, New Mexico. Exhibition through December, Grand Central Art Galleries



Broadway To Date

The Passing Show, Flattered, Flayed and Fumbled

By BENJAMIN De CASSERES

"THE FATHER"

MR. BROOKS ATKINSON, the satiric, cultured and profoundly penetrative but arctic-all-too-arctic critic of the New York *Times*, says of Strindberg that he was insane, therefore he saw clearly. Which is a startlingly paradoxical way of saying that all genius is sane and the rest of the world is a mixture, in varying degrees, of commonsense and sheer practical idiocy.

Strindberg was the starkest realist that ever lived, the most inexorable, furious and uncompromising. "The Father" dominates the literature of world-drama like the Empire State Tower tops in height all things man-created. There is no more perfect, profound, revealing or terror-compelling drama in all the range of literature. It ranks with—it outranks!—"Œdipus Rex," "King Lear" and "The Cenci". It moves with a frightful, cumulative power. You cannot excise a word. There isn't a movement of the characters that is not knotted to the heart and lungs of the play.



Above—A scene from the celebrated London success, "Lean Harvest," with Leslie Banks, produced at the Forrest Theatre



Left—A. E. Matthews in W. Somerset Maugham's new comedy, "The Breadwinner," which is playing at the Booth Theatre

old nurse her confederates, and at the final curtain we see Adolph raving in a straitjacket, put on reluctantly by the old nurse in one of the most heart-breaking scenes in all dramatic literature. Strindberg has in "The Father" put a dirk through the heart of Woman.

Robert Loraine's acting for all its old-style technique is passionate, overwhelming and crushing. He is prone to eat up his lines. But criticism to the winds!—it is a tremendously conceived portrait of Agony. Dorothy Dix as Laura was coldly venomous and looked like a Swedish Medusa. Haidee Wright was fine as the old nurse who had to do the dirty work.

"The Father" is the great event of the season, and our thanks are due to Lee Shubert for putting this mighty play before us with three such competent interpreters as Robert Loraine, Dorothy Dix and Haidee Wright.

The story is the simplest. It concerns Laura's successful attempt to break the sanity of Adolph, her husband, a big, strong, intellectual man, in order to secure full possession of the mind of the child. She makes him believe he is not the child's father. She is the queen-bee, the most terrible woman in all literature, a combination of Lady Macbeth, Electra and a Borgia. She is the will-to-power in woman. Man is her toy. She makes a doctor and Adolph's



Below—Fania Marinoff and Dorothy Gish in "The Streets of New York," produced by New York Repertory Company

"PAYMENT DEFERRED"

In "Payment Deferred," by Jeffrey Dell, from the novel of C. S. Forester, Gilbert Miller has brought to America the most interesting and original murder drama since "The Rope" and has added another joy for those of us starved for some great original character acting by presenting to us Charles Laughton, whose study of a middle-class English murderer, a family man, a sick and flabby soul, is a memorable event in my annals of the theatre. There is, besides, the woman who plays the part of the wife of the murderer, Cicely Oakes. She is perfect in her portrayal of obsequious devotion. Every one in this English company is beyond criticism. It is another great triumph for that highly intelligent and penetrative producer, largely responsible for its success, Gilbert Miller.



Right—Rosalinde Fuller as Aude in "The Unknown Warrior," by Paul Raynal, produced at the Morosco Theatre

In this murder story there are no weapons, no telephone and no police. It is purely a psychological study of fear and conscience in the manner of "The Bells" and "The Rope." It grips you like a story by Poe, and has touches of corrosive humor, as when William Marble, the murderer, objects to his daughter smoking cigarettes! And you weep over the agony of this murderer! It is the pathos of weakness.

Marble, an employe of a bank, is hard-up. He has a wife and a growing girl. A relative from Australia who has some money comes unexpectedly to visit him. The latter refuses Marble's appeal for aid. After his wife and daughter have gone to bed he gives his relative cyanide of potassium in a drink and, the night being stormy and noisy, buries him in the garden.

The terrible drama of Fear begins. Watch this man Laughton run all the

(Continued on page 68)

Italian Garden on the Pacific Slopes

Sixteen Acres of Gardens, Pools, Woods and Streams Form the Fantastically Beautiful Setting for Harold Lloyd's Home at Beverly Hills

Webber, Staunton & Spaulding, Architects

HIGH on the hills above Benedict Canyon is Harold Lloyd's new home, surrounded by some of the most beautiful country in all California. To the north, the foothills, and then a longer vista to the white peaks of the Rockies. On the south is the city of Los Angeles and on the west, the rolling country and the great blue expanse of the Pacific. There is a suggestion of the hills of Fiesole, surrounding Florence, and from that district came the inspiration for the imposing house and its magnificent gardens, in the manner of the French Italian Renaissance.

Contrary to the usual custom, Mr. Lloyd has had his entire sixteen acres landscaped, part of it with formal gardens, much of it in a way to accentuate, rather than to change the wild, natural beauty of the land. In one far corner of the estate is a winding road beside a narrow brook. There are tiny cascades falling over the rocks, shining still pools decked with lily pads, and crossing the brook is a quaint stone bridge with a footpath. From the main garden a pathway leads out between rows of stiff box and white daisies, past a long, brick walled lily pool and fountain, to an old Italian well. From the sunken rose garden, one looks over a magnificent vista of the lower grounds, walks, gardens, smooth green lawns and the broken lights and shadows from many trees. A pergola leads to the bath houses, its rough timbers half lost beneath many vines. A long ridge runs through the property and the north slope is covered with a forest of live oaks, in contrast with the flowering beauty and color of the grounds to the south.

From the great oak-paneled library, a French door opens to one of the finest vistas of the estate, through the loggia and down an avenue of cypress trees to a silvery cascade and pool surrounded by pepper trees, and in the far distance the snow-capped peak of San Antonio.

The golf course is as important to the landscaping as it is to the outdoor life of the estate. A complete nine-hole links, it has been described by golfers as a difficult test of their skill. A circular terrace overlooks the golf course and adjoins the game room, on a level below the main floor of the house, with which it is connected by a tunnel. A large swimming pool, tennis courts and handball courts are other sports features designed for the pleasure of Mr. and Mrs. Lloyd and



Left: A vine-clad pergola leading to the bath houses and swimming pool on Harold Lloyd's expensive estate near Los Angeles



Below: From the sunken rose garden it is possible to look out over the flowers and rolling green lawns of the lovely lower gardens

ANNOUNCEMENT

Wm. Baumgarten & Co. Inc.

Are pleased to advise their valued clientele that they will shortly move to their new building at

947 MADISON AVENUE

where they will continue the business of Interior Decorating which has been carried on for forty years

The fine pieces remaining from the original Baumgarten Collection will be offered at

EXTREMELY LOW PRICES

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Wm. Baumgarten & Co. Inc.

715 Fifth Avenue
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their guests. A long canoe course winds its way through the grounds as an added attraction—and incidentally provides the water hazard for every hole on the links.

The entrance to this estate is by a roadway which winds from the gate keeper's lodge through the golf course and over a stone bridge, gradually up to the great courtyard a hundred and twenty feet square, surrounding on three sides by the wings of the house and on the fourth by a high masonry wall. In the center of the court is a fountain inspired by one in the public square of Viterbo, Italy. In one wing is an arcade for the entrance of automobiles, and behind this is the flight of stone steps which leads to the main doorway. The massive door is of carved walnut and completely surrounded by carved and gilded architrave.

The house is built in the plan of a hollow square, with entrance hall along one side of the cortile, fifty-six feet long and richly hung with old tapestries as a background for the Italian furniture. Hallways lead out to dining room, breakfast room and library, and a smaller hall leads along a side of the cortile to open into the drawing room, with a carved walnut organ screen at one end and, opposite, the projection room. Beyond is the orangerie, which has a marble floor and vaulted ceiling, with fresco paintings of orange leaves, fruit and blossoms. It opens on the broad expanse of the loggia and garden.



Right: This long lily pool and fountain are on the pathway leading from a formal garden to an old Italian well



Below: In a far corner of the estate, a brook winds its way in tiny cascades and still pools decked with lily pads



NOW AT 35 EAST 53RD STREET NEAR MADISON AVENUE

In our new main showroom there is reflected all the grace and charm of the Georgian Period. Its inspiration has been found in a notable panel drawing room in Hertford, England, of which it is an exact reproduction. Every modern facility has been included, unobtrusively yet conveniently, to assure the comfort and ease of our customers.

A duplicate showroom of comparable appointments is located on the sixth floor and serviced by a private elevator. Here, as well, are the restful, soundproof private rooms where the decorator will find seclusion from every distraction.

The sample department is also on the sixth floor and in direct communication by pneumatic sample service with the main showroom. Lower floors are devoted to the general operating departments and are interconnected for facility by private stairways.

Finally and most importantly the decorative fabrics now available represent the most comprehensive collection we have ever offered to the decorating trade. The looms of two worlds have contributed bountifully to a superb selection and all are within present ideas of economy. In designing these new surroundings, your comfort and the provision of facilities for serving you effectively have been our first consideration. . . . We cordially invite your interest.

STROHEIM & ROMANN
Upholstery and Decorative Fabrics
35 East 53rd Street New York



New York Apartment with the Charm of an Eighteenth Century English Home

This Living Room Shows How Delightfully Antique Furniture and Objects of Art Can Be Adjusted to Modern Comfort

THE wide window here is draped with a rusty damask and the painted panels of the antique Chinese screen are rusty reds and soft blues combined. There is a Sheraton bookcase in the corner of the room as well as a fine 18th Century one with carving and beautiful mouldings. Miss L. Zuckermann, of the Georgian Galleries, Decorator

THE fireplace side of this charming living room carries out most interestingly the Chinese Chippendale atmosphere. The 18th Century chair is covered with old tapestry and the bergère is upholstered in apricot velvet. The old Chinese porcelains and jades give an atmosphere of richness





Life is complex in the active teens and twenties . . . so much to see and do and dream about! Your daughter will be grateful for a telephone in her room. It makes the room so completely and intimately hers . . . enables her to make dates and exchange confidences with full privacy. And don't forget son!

"DAD HAD MY ROOM DONE OVER . . . AND GAVE ME A

TELEPHONE FOR CHRISTMAS!"

Telephones make pleasing presents to active sons and daughters

You can make this Christmas memorable for the younger generation in your home by providing them with personal telephones. Sons and daughters these days are modern, capable, businesslike. They have interests and obligations of their own. They'll welcome the courtesy and convenience of telephones in their rooms—and enjoy life *more*.

No need to neglect the rest of the household, though! Mother could use a telephone in her boudoir, or on her writing desk, a dozen times a day. Dad deserves one in his den beside the easy chair. Cook can stay close to her busy oven, with a telephone in the kitchen. Fact is, *all* the family will find living so much easier—if they have *enough* telephones!

Why not arrange to have this time-saving, step-saving convenience in your home by Christmas? The local telephone company will advise you on the best type of equipment for your individual requirement. Just call the Business Office—now.



No need to interrupt interesting games on a cozy evening . . . with a telephone on the wall of the recreation room!



The sunporch is a pleasant place in winter. A convenient telephone will add to your family's enjoyment of it.



Building for Enduring Beauty

The Heating System Has Progressed Markedly in Recent Years with New Appliances and Greater Efficiency

By JOHN TAYLOR BOYD, JR.

IN the last few years heating has become the most complex of the mechanical installations in the home. A number of new developments, many of them basic in nature, have appeared, requiring us to revise the older ideas on heating and, to some extent, the equipment that they represent.

Nor does this period of change seem to be nearing its end. Experts feel that we have a long way to go before all the new principles have been fully applied. Especially will time be needed to arrive at the final stage of full economy in practice. We should not count too much on future developments—one may take advantage of the important progress that has already been made.

Out of the variety of new improvements, two have made such strides that their record already entitles them to consideration in certain cases. These are humidifying and air conditioning. They will be referred to later on, since they are better understood in their relation to the usual heating systems in residences.

In approaching heating questions, there is first the choice of fuel. Usually it is coal, fuel oil, or it is natural gas in those cities that are supplied with natural gas mains. The number of these cities is growing because of the rapid extension of pipe lines from the gas fields into our urban districts. Heating by natural gas is most satisfactory, since gas heating is readily subject—like fuel oil—to thermostatic control. Natural gas is also generally economical and it is favored for heating hot water in a separate installation or concurrently with the heating system. Fuel oil has come into favor, on account of its cleanliness, efficiency and labor saving. Coal is in many localities an economical fuel, and the mechanical stoker may give it a fair degree of temperature control as explained in the previous article on mechanical installations.

Other fuels are manufactured gas and electricity. Their use is increasing in districts where rates are low or in special cases where not much heat is needed, such as in bathrooms or in country houses that are occupied mainly in the summer months of the year. Under such conditions the great convenience of electric heating is in its favor.

An electric radiator that operates on a new principle is now being manufactured, although it is not yet in quantity production. The electric current does not produce the heat directly, but instead converts a certain chemical, called Diphenyl, into a hot vapor. This vapor produces the heat. The vapor is at less than atmospheric pressure and it furnishes approximately four times the heat that water gives off when turned into vapor. It is stated that this new electric heating is as economical as fuel oil, the rate for current not exceeding three cents a kilowatt hour, or as coal at about $14.50 a ton. Probably, for some time yet, these radiators will be available only as auxiliary heaters.

Three factors—besides, of course, the all important matter of economy—enter into the choice of a fuel. One is the ease of firing, of saving labor and of cleanliness; second is the possibility of temperature control; and third is the practicability of using a single fire for both the hot water and the heating systems. These matters were discussed in the previous article, from the viewpoint of the plumbing system. Two thermostats, one to control the heat and the other to control the hot water heat, with a throw-over switch that cuts down the oil burner so as to heat the hot water in summer months, were mentioned as a new development in oil heating. Attention was also directed towards a triple heater, used for heating, for the hot water, and for garbage incineration.

Those progressive measures indicate that the old distinction between the heating, plumbing and electrical systems in a house is becoming less rigid. In fact, architects look forward to the day when the various systems, heaters and fuels, will be consolidated into a single system, whatever that may be, oil, gas, or electricity. If the new electric radiator described above eventually is developed into a complete and economical system, it is obvious that we shall be close to the realizing of this ideal in practice. Even if



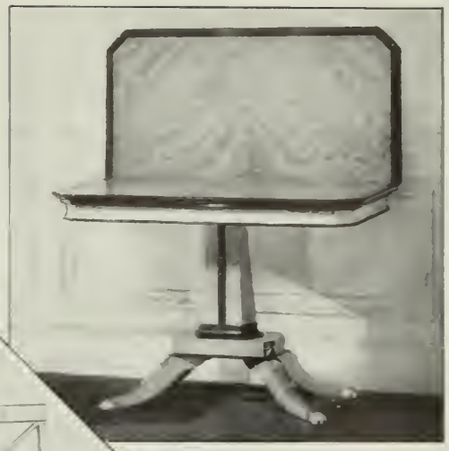
Concealing the radiator under a window in a recess in the exterior wall is a good and is of substantial aid in the appearance. The radiator does not project into the room, curtains may hang correctly to the floor. Grille covering the radiator is part of the design

The mechanical installation of today is compact, clean and neat in appearance. The small space required allows the basement to come into full use for downstairs rooms. In this case the heating boiler, with coal as fuel is linked with the hot water heater and set on a pedestal in a large playroom. Courtesy American Radiator C

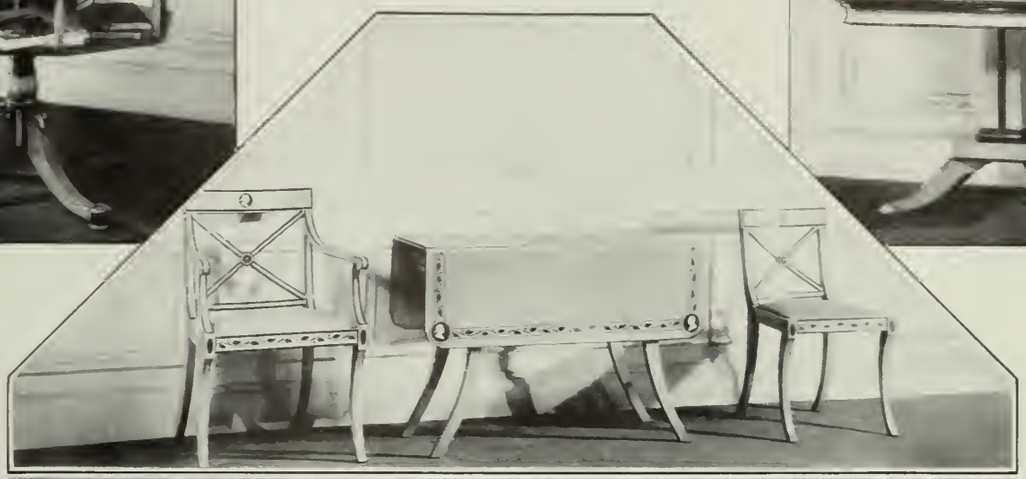


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Table No. 3577. Ideal for small apartment. Legs are hinged to pull out. Very solid. Use in Dining Room or Living Room.



All-purpose Table. No. 3072. Matched maple, crotch figure. Top is folding card table type, pivoted to turn.



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Same table as above open, showing leg spread and generous proportions. Ready for bridge or for dinner.



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such a single system were not quite so economical to operate as our present complex installations, it would greatly simplify problems of construction, of insulation, and many details of interior finish and decoration. Repairs would doubtless be less. In other words, doubtless important, indirect economies would result.

In treating of the various well-known heating systems separately we find that each one is now more complex than formerly. For one thing, the old-fashioned warm air system has come back, revivified through more scientific design. This revival is due chiefly to the fan-driven feature, which creates a circulation of warm, clean, humidified air that is pushed out into the house from warm air ducts, at the same time that the cold, vitiated and unclean air is pulled out through cold air ducts. This system is suitable for the average sized house, but, in a widely extended structure—one of the long "rambling" kind—the circulation of air is apt to be less efficient. In that case, sometimes, two installations are made.

Temperature and humidity control are important features of a complete warm air heating installation. The fact is now widely recognized that our houses are too generally overheated with air that is too dry. This condition drys a person's skin excessively, is not beneficial to the nasal passages, and in other ways is not altogether healthful. Another advantage of humidifying is that draughts are less. As the temperature rises above 68° or 70° in a room that is not humidified, this unhealthful condition grows rapidly worse. That is due to the fact that warm air can absorb a large amount of moisture without increasing the "humidity." The explanation of this paradox is that "humidity" does not mean the *amount* of water by volume that air can absorb, but the *percentage* that it can absorb. For example, if air that has almost complete humidity at zero temperature is raised to 70° in a closed container that allows no additional outside moisture to enter, the air will have such low humidity as to be uncomfortably "dry". Another point is that when air is properly humidified it is comfortable at a lower temperature than is over-dry air.

Humidifying implies, therefore, two sorts of control—temperature control and humidity control. Another fact to bear in mind is that adequate humidifying requires a good deal of water—several gallons per day per room—and that sufficient moisture must be fed steadily into the system to accomplish this purpose. A bowl or two of water in a room at a radiator will be of little service.

Almost any fuel will suffice in such a system. There are several methods in the installation itself. In one, air is washed by being pulled through jets of water. This, of course, is an expensive system. The more ordinary air installation has an air evaporator, with an automatic feed of water into the heater, using 25 to 30 gallons per day, more or less, according to the size of the house and the outside temperature.

This type of humidifying goes with the warm air system. The whole system must, of course, be well designed and constructed. The sizes and efficiency of the fuels and of the blower must be carefully calculated to ensure successful operation of the installation.



A dependable and economical system is steam heating, with which people are generally familiar. There are two kinds of steam heating—the single-pipe and the double-pipe systems. The first is more economical to install, since there is no return piping from the radiators, which is the case in the two-pipe system. When the steam is turned into the radiator, the air in the radiator is forced out through a valve that closes when the radiator is filled with steam, thus shutting off the escape of the steam. Water from condensing steam runs off down the single pipe to the boiler where it is reheated. The proper functioning of this system depends greatly upon having good air valves at the radiators. A new development in the single-pipe system is that a small installation can be turned into a vapor system, by using special valves and special vacuum valves with returns. A vacuum is thus created, as in the vapor system, as will be explained later on. This improvement is suitable for a simple straightforward piping beyond.

In the two-pipe system, the steam circulates through the radiator, entering from a riser, as in the case of the single-pipe installation, and returning through another riser that is connected to the opposite end of the radiator. This additional return piping makes the system more expensive, but it is smooth and efficient in operation.

The vacuum system, mentioned above, is a very satisfactory system. It is a double-pipe system, operated with a pump that creates a vacuum in the line, thus allowing steam to be generated at a lower temperature, possible in a vacuum. The water of condensation is returned to the boiler. The piping and radiator sizes are practically the same as in the two-pipe steam system, but the fuel consumption is less. One advantage of this system is its quick response when the heat is turned on. When efficiently designed and constructed, the vacuum method of heating is extremely efficient.

The hot water system likewise has its merits, particularly in milder climates where only a small amount of heat is required to keep the house warm and dry. The hot water may circulate through the radiators at a comparatively low temperature, thus giving off a gentle warmth; or it may be considerably hotter, as desired. Hot water systems operate with a double-pipe circulation, and in the older type, they require larger radiators than is the case with straight steam heating. But hot water systems, too, have had the benefit of new developments. A pumped circulation has been introduced, increasing the velocity of the circulation and thus giving off more heat. This improvement permits the use of smaller radiators than formerly was possible. The effect is to cut down the cost of the system to a considerable extent.

(Continued on page 78)



Radiator enclosures may become an integral part of the decoration, as this dining room shows. This metal enclosure covers a long line of radiators under a long curved bay of several windows. Courtesy Tuttle & Bailey Manufacturing Co.

Another instance of the increased value of basement space: in this case, a playroom. The heating boiler and oil burner stand in a corner of the room, that is treated in simplest fashion, with spirited hunting scene paper on the four walls

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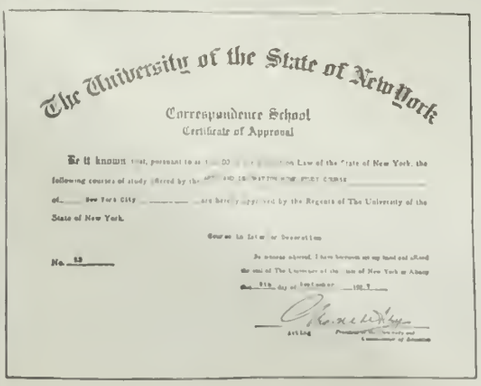
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Left—It is dangerous to some of the weaker branches of evergreens to let snow remain on them. It should, whenever possible, be shaken off by an upward and sidewise jerk

Below—Get roots of Lilies-of-the-valley from seed stores through this and following months. If kept moist and warm they will bloom indoors within two weeks

Lower left—After the ground is thoroughly frozen, roses may be covered with evergreen branches, which will be a shield to them from the wind and sun

Lower right—The Christmas Rose, *Helleborus niger*, is December's own, peculiar flower. Note that a bright sun while the ground is frozen hard will burn and discolor the flowers



The Garden in December

There Is Much Enjoyment as Well as Work in the Garden at This Season

By G. A. STEVENS

THROUGHOUT the northern states, garden activity sinks to its lowest ebb in the last month of the year. In the south, December is usually an active time. There, annuals may be sowed, and plants of the hardier types set out for winter bloom, while roses and other dormant shrubs may be installed for the spring bloom. I know very little about southern gardens or garden practice, and I am sure that local advice would be better than any that I might give.

From the middle of November on, there is danger of hard freezing throughout the northern states. Before the first of December, the garden hydrants should be turned off and drained, and artificial pools and watercourses protected from frost. Swimming pools and large lily tanks are usually emptied and protected by boards or a roof where the winter is very severe. In climates where the thermometer seldom drops below zero, deep pools need not be drained if they have been properly constructed and are kept well-filled with water. Circular and oval pools are able to withstand a great deal more frost than those of square or oblong shape, and in such pools where there is a depth of eighteen inches or more of water, the goldfish may be left outdoors all winter without any protection. It is advisable to break the ice occasionally to allow a breath of fresh air to reach the water beneath, and some very careful gardeners plunge a pole or heavy timber into the pool before it freezes to act as a safety valve when the water freezes. The ice has a fashion of climbing up around such a loose pole and may take off some of the strain of expanding ice which, otherwise, would have to be borne by the concrete walls alone.

In rock gardens where there are artificial watercourses, rills and small pools which are likely to be damaged by winter freezing, it is good practice to fill them with sand after they have been drained. This will prevent trouble with leaks in the spring.

Hardy aquatic plants such as Lotus and hardy Nymphaeas can be trusted to take care of themselves during the winter regardless of the temperature, but tender waterlilies are extremely susceptible to frost and cannot be protected outdoors. They are too luxuriant to accommodate indoors unless unlimited space is available, but it might be possible to establish small pieces of the best plants in half-barrels or large tubs kept in more or less frostless places through the

(Continued on page 80)





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Broadway To Date

(Continued from page 55)



Bettina Hall, charming star of the new musical comedy, "The Cat and the Fiddle" now playing at the Globe Theatre

infinitely small details of remorse, of terror! His hands, his eyes, his walk all are used to make as clear as day to the audience the inferno in his mind.

He has robbed the corpse, and by gambling in foreign exchange he has built up a great fortune. But he is afraid to move from his run-down house, for the body is under the weeds and mud in the garden. He has a liaison, while his wife and daughter are in Paris, with a blackmailing French milliner. On her return the wife discovers it during her illness and takes cyanide. And Marble is hanged for the murder of his wife, which he did not commit in payment for the body that lies under the weeds! Mrs. Marble could forgive him the murder, but not the infidelity. It is all a masterpiece of ironic and hellish humor.

I have not told you half of the merits of this play or of the wonders of Charles Laughton. Elsa Lanchester played the daughter well. Dorice Fordred was an enchanting blackmailer. There is a prologue and an epilogue that heighten the gruesomeness of the tale.

Thank you, Gilbert Miller! This is a full meal!

"THE HOUSE OF CONNELLY"

An absolute rule of criticism is this: the critic has nothing whatever to do with what the public thinks of a play. His job is to appraise its artistic qualities and carefully estimate its dramatic values.

I do not know what the public is going to think about "The House of Connelly," by Paul Green, produced by the Group Theatre, a subsidiary of the Theatre Guild; but it is my pleasure to announce this play as one of the few great American plays judged by my standards of beauty, dramatic values and technical construction. It is an American Tchekhov, in a way, reminding me of "The Cherry Orchard." It has pathos, humor, the black aura of fatality—and is acted, in the main, splendidly. It is not without its minor defects, but, on the whole, the production gives us a perfect picture of the decay of the old South and the collapse of an old aristocratic family, the Connellys, to the level of "poor white trash" and the negro.

In six scenes this collapse goes on. Here is old Robert Connelly, a blustering Confederate gasbag, a wenching, lecherous, good-hearted drunk, who commits suicide when his nephew, who finally goes negro and "white trash," unveils the rotten insides of the House of Connelly before him and his aged, invalid sister (the boy's mother), who falls dead of shock.

Morris Carnovsky played Robert Connelly with humor and restraint, giving a fine portrait of the hokum "honor" of a Southern gentleman. Franchot Tone played with fine intelligence Will Connelly, who breaks through the Connelly traditions. He marries Jesse Tate, "white trash," and even necks one of his negress servants. Art Smith, as Jesse, was somewhat inarticulate and too noisy. The unchanging South was carried on by Will's two sisters, played by Stella Adler and Eunice Stoddard in a dignified manner. They finally desert Will and his Jesse.

The beauty of autumn and the pathos and melancholy of decayed souls are implicit in this fine drama. The settings by Cleon Throckmorton were studied perfections.



Maurice Browne, as the Soldier, in "The Unknown Warrior," which is playing at the Morosco Theatre under the management of James B. Pond

"THE BREADWINNER"

The first brilliantly brainy comedy of the season is W. Somerset Maugham's "The Breadwinner." Have you ever read his "The Moon and Sixpence," one of the greatest of English novels and one that depicts the ruthless spirit of the Artist at its apex? Well, this new comedy "The Breadwinner" is the prologue to "The Moon and Six-pence" dramatized.

It is a man in revolt against the family, the nauseating impudence of modern children, the daily torture of breadwinning and the stupidity of doing the same thing over and over every day, like an ant or a cow. It is Ibsenian, "The Doll's House" done to a modern tune. Instead of Nora Helmer we have Charles Battle, London stockbroker, who walks in suddenly on his cricket-and-tennis-and-high-tea wife and children and calmly announces he's going to leave them because they bore him to death and because he's tired of working for such a pack of papoose-brains. And he clears out!—for anywhere, for nowhere, for adventure—throwing the remnants of his fortune to his family like meat to a pack of wolves. It is all humorous and laughable and shiningly epigrammatic; but it has the real sting in it of great comedy.

A. E. Matthews as the father who politely tells his wife and children to go to hell is at his best. His quiet, insistent acting is convincing. There is a good last act in which a young niece, a self-confessed virgin, begs him to take her along "into the world"; but Charley is not a blackguard. He laughs at her and tells her to go back to her lawn tennis. Marie Lohr as the wife and Eleanor Woodruff as a vamping friend, mother of the girl who wanted Charley to take her on his faring forth, both looked handsome. Eric Cowley did a good bit as a silly ultra-English adviser to the family.

"LEAN HARVEST"

"Lean Harvest," by Ronald Jeans, is an epic of Big Business and the effect of millions acquired by a money-neurotic. It is a powerful, brilliant and gripping yarn in the hands of Leslie Banks and a supporting company that is perfect at every point.

Nigel Trent, played by Banks, comes up to London, plays the market for millions, neglects his wife, who finally leaves him, and dies of nerve-exhaustion in a powerful scene while all the financial world howls demonically in his mental ear. His vast fortune goes, ironically, to his writing brother and sister-in-law, as poor as churchmice. The play in twelve scenes and Banks by his quiet, tense, cumulative power smashes his way to the first rank as an actor.

Splendid support was given by Leonard Mudie as the poor brother, Vera Allen as the wife and, above all, by the whipping, stinging portrait of an English bounder by Nigel Bruce.

The settings of Lee Simonson and the keen dialogue make "Lean Harvest" one of the successes of the season. But it won't prevent us all from yearning for riches!

"HE"

Alfred Savoir, a French writer of wit, should never have attempted a play in which God is put on the stage. It is quite beyond him. This theme is either sublime or ridiculous. There is no middle ground. M. Savoir has thus in "He" clowned a great idea and the Theatre Guild, under the heavy and ultra-stylish direction of Chester Erskine, has completed the débâcle. What might have been a mighty comedy-drama turns out to be trivial and tiresome. There are some clever lines in the mouth of the lunatic who plays Monsieur God and also a clever scene between the lunatic who imagines himself to be Napoleon and Monsieur God; but in the end the whole thing left in me the feeling of dramatic futility and absurdity.

The three acts take place in the barroom of a hotel in the Bernese Alps. An international free-thinkers' congress is in session to "abolish God" when a guest arrives who announces that he is God. When a glacier threatens to destroy the hotel the free-thinkers are inclined to apply to God (whom they believe to be Krishnamurti) for help; but when the danger is past the keeper of the sanitarium comes for him.

As played by Tom Powers, God is rather a helpless, humorous, insipid person who seems to be tired of His job. Claude Rains was forced as the cracked elevator man who, as Napoleon, is running an opposition show to God. Others in the play were Cecil Yapp, Violet Kemble Cooper (who had an inane part), Eugene Powers and Edward Rigby.

I much prefer the Fundamentalist God of Roark Bradford and Marc Connelly to this modern God (who drinks Manhattans) of Alfred Savoir.

"THE LEFT BANK"

"The Left Bank" is the best play, to my way of thinking, that Elmer Rice has yet given us. Rice is always feeble in construction, dispersive and more pictorial than dramatic. He has never, heretofore, done more than scratch the surface of things. In "The Left Bank", in spite of its padding and conventionalized bohemian flavor, he gives us four clean-cut characters—two married American couples—who are clearly recognizable up-to-date types. They move, they live, they vibrate. Rice, who is never original in theme, has produced something like a carbon copy of "Private Lives" with many interlineations.

It is, simply, the story of Left Bank American wife-swappers who get off their various polygamous points of view in a typical room of the Latin Quarter, where the bath is upstairs and a man makes the bed without turning the mattress or changing the sheets. The dialogue is crisp, sparkling at times, and indulges in a deal of old-fashioned fencing about American materialism and French "paganism."

It is immensely entertaining, on the whole, due to the splendid acting of Katherine Alexander, Horace Braham, Millicent Greene and Donald MacDonald. I award the latter the blue ribbon. But Elmer Rice always affects me like Philip Barry: tinkling glass that sounds like gold—if you don't look too closely.

"THE CAT AND THE FIDDLE"

"The Cat and the Fiddle" jumped clean over the moon. Which is a figurative way of saying that the Jerome Kern-Otto Harbach musical play is one of the best that has visited these eyes and ears for some years.

It is all music. The story, laid in Brussels, concerns melomaniacs of all kinds, from classic-minded romantics to American hoofers. It is witty. It scintillates. It moves through beautiful scenes staged by José Ruben, who himself plays a part.

The Kern music is waltzy, romantic, lulling, Viennese. There is no jazz

(Continued on page 76)



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High Lights of American Furniture

(Continued from page 41)



American chest of early 18th Century decorated with flat carving in imported oak, and lid of chestnut

work in the same style. They used some Virginia and Pennsylvania walnut, but chiefly mahogany. They catered to the better class of trade and their workmanship was of the highest quality. They developed a style of their own, based on that of Chippendale, of which excellent proportion and elaborate carving were the features. The scrolled tops of their highboys were finely modeled and enriched with rosettes and with urn and flame finials. The center finial or ornament was sometimes a draped urn, an elaborately carved cartouche, a vase of flowers, or a sculptured bust. The skirt of the lower portion and the entablature of the pediment were ornately carved with edges. Usually there is a recessed panel at the middle of the front, flanked by a convex panel at each side, rounded at the top or finished with a finely curved shell or fan. Block-fronts of a very similar type were made also in Connecticut, of both mahogany and cherry, and a simpler form in New Hampshire. In some of these the blocking ran to the top of the piece without the shell ornament that usually distinguished the Rhode Island examples. The block-front form was applied chiefly to highboys, chests of drawers, desks, secretaries, and knee-hole writing tables.

More famous than any of the other American cabinet-makers, perhaps,



A group of smaller American chests, early 18th Century. At the left an American chest, 1679, in oak and walnut. The middle is a Dutch chest in walnut and at the right an English in oak and walnut

intricate scroll and rococo patterns, the intaglio shell with feathery foliations in relief being typical. This work was produced chiefly between 1770 and 1790.

Contemporary with this style was the New England block-front furniture which owed less to English influence and which many connoisseurs consider America's finest contribution to the furniture styles. It probably had its origin and certainly enjoyed its highest development in Newport, R. I., where John Townsend and John Goddard were chiefly responsible for its production. They used the finest mahogany and spared no pains in perfecting ornamental and structural details.

The distinguishing feature, which gives the form its name, is the contour of the front, which the drawer fronts also follow. These fronts were not built up of glued pieces of wood, as in most modern reproductions, but were cut from solid blocks of mahogany of sufficient thickness to take both convex and concave surfaces. These are not complete curves, but flat in the middle with curved

was Duncan Phyfe, who lived and worked in New York in the early nineteenth century and whose work rivaled that of Hepplewhite and Sheraton. Though Phyfe furniture is rare and costly, there are far more authentic pieces in existence than of any other American cabinet-maker.

Phyfe's furniture, first an expression of Hepplewhite and Sheraton feeling, later took on Empire features. It has been divided into periods, but it is sufficient to say that Phyfe's fame rests on the furniture made prior to 1818. He specialized in beautiful dining-room and drawing-room furniture, particularly chairs, tables, and settees or sofas. He worked almost exclusively in mahogany, solid and veneered, until the later period of rosewood and black walnut.

He was a master of line and proportion and in the use of mahogany to bring out the finest effects of the wood. He used no marquetry or inlay of lighter woods, depending on the grace of his lines and on his exquisite carving for decorative effect. The lyre form or crossed slats in his chair

(Continued on page 72)



Since an increasing number of people are displaying a keener and more appreciative knowledge of fine period furniture, the Decorators Furniture Company is more confident than ever that they have a most exceptional selection of exquisite Bedroom and Boudoir Furniture to offer the prospective purchaser. Decorators, Dealers and their Clients are invited to our Madison Avenue showrooms to see our many models in rare woods and delicate decorations, which retain the beauty, grace and charm of Old World masterpieces, made as they are by highly skilled craftsmen under the personal supervision of Henry W. Lloyd.

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High Lights of American Furniture

(Continued from page 70)

backs, outward sweeping curves in chair and table legs, parallel rows of beading, and acanthus carving on pedestal tables are among the more familiar features of his work.

Valuable and important as the rarities are, however, the chairs and tables of our forefathers will continue to hold the chief interest of most persons. There are so many types of old chairs to be included in any comprehensive list that only the barest outline can be attempted in this place.

Early American chairs may be roughly divided into two classes, parlor chairs and cottage or farmhouse chairs. First among the parlor chairs came adaptations of English forms reflecting the styles of the Restoration (1660-1689), William and Mary (1789-1702), and Queen Anne (1702-1714). American adaptations of the high-backed Restoration chair, with scroll carving and cane seat and back, have been much sought of late. The American Queen Anne chair has the curved back, solid fiddle-shaped splats, and cabriole legs with round feet. These styles were carried out chiefly in walnut in England, but American makers used various kinds of native woods.

Mahogany came in with Chippendale's designs after the middle of the eighteenth century, and American chairs in the Chippendale manner include both the ribbon-back, with pierced splat, and the ladder-back. The legs were either straight and square or cabriole with ball-and-claw feet. Hepplewhite and Sheraton forms followed. The commonest form of Hepplewhite chair has an oval or shield-shaped back and square, tapering legs. The typical Sheraton chair has some form of open rectangular back and usually round, reeded legs. Early in the nineteenth century came the American Empire forms, chiefly of mahogany veneer, and the chairs of Duncan Phyfe.

Most of the American cottage chairs were made of the common woods and were painted. First there were chairs in which turned work was prominent, including the type known as Carver chair. Slat-back chairs, dating back to the seventeenth century, had turned legs and stiles, three to five horizontal cross-pieces in the back, and usually rush bottoms. Banister-backs were similar, but with uprights in the back, either flat on both sides or round on the back like split balusters.

One of the most popular of our cottage chairs, and the one most truly American in form, is the Windsor chair. These chairs, which were made in various forms from 1750 to 1825, were constructed of several kinds of wood in each chair and were invariably painted. The shaped seats were of pine, and slender upright spindles in the back and raked and turned legs were characteristic of all the forms, which include the loop-back, the hoop-back, the fan-back, and the comb-back. The rocking-chair was a development of the Windsor and was an American invention. The best known form, the Boston rocker, was made about 1845-60. The "fancy" chair was a light one based on Sheraton forms, and a development of this, about 1830, was the Hitchcock chair, made at the time when stenciling was the vogue.

The earliest dining-tables were crude boards laid upon supports called trestles. From this form, passing through various kinds of simple oak tables, were developed the extension table and other more modern forms. During the eighteenth century tables were made in sections, one or more of which could be added to accommodate large or small parties. Mahogany dining-tables of the more elegant sort were made in the styles of Chippendale, Hepplewhite, and Sheraton, and later in the American Empire style.

The most popular table from about 1660 till after 1700, and one widely reproduced today, was the gate-leg, which usually consisted of a narrow middle section resting on a frame from which supports swung out like gates to hold up wide, hinged leaves. Legs, supports, and stretchers were elaborately turned. Drop-leaf tables of various sorts, including the narrow-leaved Pembroke, were made continuously for over a century in Queen Anne, Chippendale, Hepplewhite, and Sheraton forms.

One of the loveliest of the purely American forms, much sought for by antique collectors and reproduced by modern manufacturers, is the Butterfly table, which originated in Connecticut about 1700 and was made in cherry or maple. There were four raked legs joined by stretchers, and two leaves supported by large flat brackets so shaped as to produce a wing-like effect when open. Hence the name Butterfly.

The so-called pillar-and-tripod stand had its beginning in the Queen Anne period and remained popular for a century and a half. Tripod stands were made in the current styles during that long period and range all the way from ornately carved examples to very simple ones. Many kinds of wood were used and the tops, which can usually be tilted, show a variety of shapes—round, oval, square, deeply scalloped, and octagonal. Eighteenth century dish-top, piecrust, scallop-top, and gallery-top forms in walnut or mahogany are the most highly esteemed by connoisseurs.

The various forms of card tables, sewing tables, and parlor tables need to be studied before the picture is complete, but enough has been here set down, it is hoped, to give a working idea of the principal forms and types of Early American furniture that are just now to the fore.



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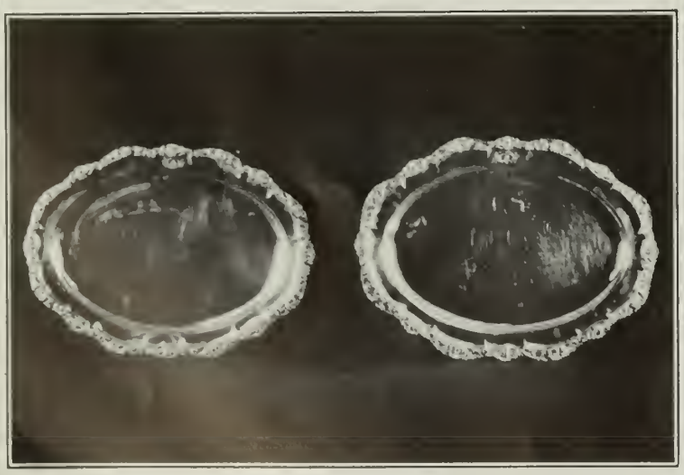
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Looking Toward Better Shrubs

(Continued from page 43)

which I am not mentioning because they are not easy to get. For an approximate red of good habit, Eva Rathke is a real improvement, but as yet I fear most nurserymen are not prepared to fill orders for Avalanche, Feerie, Girondin and Richesse.

There isn't any trouble, however, to get the "Beauty Bush," properly *Kolkwitzia amebilis*, which has only a general resemblance to the weigela, being far more graceful and manageable in form of shrub, and vastly refined in character of flower. It is a lovely shrub; the only danger about it is that it may come to be too freely planted.

When I get into the mockorange group—properly *Philadelphus*, and not *Syringa*, as it is sometimes miscalled—I see great riches that are not yet easily available. At Breeze Hill I have close to six weeks of mockoranges, from Avalanche, which is just that in name of its profuse white flowers on graceful branches, to the magnificent *Splendens*, with its immense white single flowers. I particularly enjoy the species that have flowers with other than the common mockorange odor, but I do not know who can sell them, so I do not mention them. The very beautiful Virginal is all to the good, particularly because it has a tendency to bloom more than once, its only danger being that it will soon be overplanted. Anyone who can get a nurseryman to sell him a plant of Belle Etoile has pleasure coming his way, because in addition to a lovely flower with a pinkish center, he will have the gardenia odor that is so delicious. Sometime, I hope soon, the nurserymen will offer the graceful *P. purpurascens*, which ought to be called the "sweet-pea" mockorange, because its blooms have just that odor.

That Japanese snowball, against which I have launched an arrow above, is of a large and most excellent family. It has a literally superb example in *Viburnum tomentosum*, which has the awkward common name of Doublefile Viburnum. Its blooms are not snowballs, but great, long, flat wands, so maintained as to give an impression of white richness not afforded by any other shrub. Sometimes this superb thing gives a glory of fruit in the fall, and always its broad pleated leaves, on branches maintained principally at right angles to the stem, are distinct, both when deep green and when in autumn crimson.

There is another viburnum, *V. carlesi*, a small shrub, just a little hard to grow. It is worth all the trouble anyone cares to give it, because of the exquisite beauty and notable sweetness of its spring blooms. Someone has said that it ought to be called the Tree Mayflower, or arbutus, even though it isn't a tree and isn't a mayflower.

The barberry family must be represented by something else than the excellent but overdone Thunbergi. Ask a progressive nurseryman, if you want a beautiful evergreen small shrub or edging plant, for *Berberis verruculosa*. If you feel that a little taller growth is desirable, get him to show you *B. julianae*. Both are delightful.

While the mountain laurel, or Kalmia, is a dominant shrub in Pennsylvania and Connecticut, its richness, beauty and patriotic quality are hardly appreciated by many gardeners. It is a little difficult to grow, only because it requires sour soil and an abundant mulch of oak leaves in which it can be established so as to be the chief adornment of an American home, just as it is found to be highly cherished in England, when it can be made to flourish there. Any who buy it need to get plants that are shipped with a ball of earth, or "balled and burlapped," so as to assure a good root system.

But if I get into the field of broad-leaved evergreens it will take a whole number of ARTS & DECORATION to set out the opportunity for better shrubs! A hint ought to be enough in this direction.

It would not be fair, however, to get away from the evergreen side of things without mentioning two that are relatively easy to have, that rapidly grow into great beauty and value, and are, all the same, but little used. The first is the common box. Old specimens of these, ravaged from abandoned Virginia homes or coaxed from homes that are not abandoned, are sold at tremendous prices, and the impression is given that it takes a hundred years to get a good box plant.

Yet anyone who will buy the small box plants, either of the dwarf variety for edging or of the taller variety, and give them reasonable care, will find them always satisfactory to see and have, and to grow rapidly into further beauty and greater value. I am speaking now with rueful hindsight, because if I had been wise enough twenty years ago, when Breeze Hill began to be a passion, to plant a few hundreds of the lovely evergreens in the Buxus family, I would know just what to do with them now.

The Yew family is characteristic of England, but a Japanese variety, *Taxus cuspidata*, the Japanese Yew, is, I think, the best of all evergreens for eastern America. It is ruggedly hardy, it never loses color, it can be held to any shape desired, even the outrageous "topiary" forms that show to what lengths a gardener can go if he is sufficiently insane, and yet soon becomes an object of real distinction. I have three such plants at Breeze Hill, one of which is now all of fifteen feet high. When I look up the records I find that these splendid specimens that always excite the admiration of visitors were planted in November, 1914, at about four feet in height. They were then just evergreens; they are now objects of the greatest pride.

As these yews will stand the gas and smoke of the city better than our own native hemlocks and pines, and are permanent and sightly, as are not the overdone Norway spruce and the entirely too conspicuous Colorado blue spruce, I commend the purchase of small plants to my readers, in the hope that they will accept an opportunity to grow plants on into both beauty and value. The Japanese Yew will get along quite well in a partly shaded location.

What I have here mentioned as "better" shrubs are only a few outstanding and commercially available items among the many that ought to be used. If the planter will use his eyes and his tongue, he can learn of many more. If he will plant decoratively, and not imitatively, he will fit into the general scheme of better living promoted by ARTS & DECORATION.

Events in the Art Galleries

During the month of December

AMERICAN ART ASSOCIATION—ANDERSON GALLERIES, INC.
30 East 57th Street, New York City
Art Objects, Furniture, Library, Autographs, etc. belonging to late Thomas B. Clarke (2nd to 5th)
Library and Art Objects belonging to late David Belasco (9th to 12th)
American Furniture and Art Objects—Stephen W. Miller and Stephen Van Rensselaer and from other sources (16th and 17th)
Chinese Porcelains, Jades and Fabrics (18th)

E. C. BABCOCK ART GALLERIES
5 East 57th Street, New York City
Paintings, water colors and etchings by American artists

BRUMMER GALLERY, INC.
55 East 57th Street, New York City
Pottery by Artegas

THE EHRICH GALLERIES
36 East 57th Street, New York City
Old Masters appropriate for Christmas season

MRS. EHRICH
36 East 57th Street, New York City
Special exhibition of antique English furniture, pewter and modern glass, linen and pottery

FERARGIL, INC.
63 East 57th Street, New York City
Paintings, drawings and sculpture from the estate of Arthur B. Davies. Also sculpture by Fabre.

GRAND CENTRAL ART GALLERIES
15 Vanderbilt Avenue, New York City
Indian Tribal Art Exhibition Paintings, Pottery, Jewelry, Textiles, etc., by the American Indian

HARLOW, McDONALD & COMPANY
657 Fifth Avenue, New York City
Drawings of hunting-dogs by Ward Binks and etchings and drawings of Scotch terriers and other dogs by Marguerite Kirmse

MARIE HARRIMAN GALLERY, INC.
61-63 East 57th Street, New York City
"Metamorphoses of Ovid" illustrated with thirty original etchings by Picasso (Nov. 21st to Dec. 11th)

KENNEDY & COMPANY
785 Fifth Avenue, New York City
Etchings by John Taylor Arms and Drawings by Nancy Dyer

FREDERICK KEPPEL & CO.
16 East 57th Street, New York City
Prints in color by miscellaneous artists

KLEEMAN-THORMAN GALLERIES
575 Madison Avenue, New York City
Paintings of Clipper Ships by Alfred Jensen

F. KLEINBERGER GALLERIES, INC.
12 East 54th Street, New York City
Exhibition of Old Masters

KNOEDLER
14 East 57th Street, New York City
Toulouse Lautrec drawings of the Circus (Nov. 30th to Dec. 12th)
Lithographs and drawings by Forain (Dec. 13th to Dec. 31st)

JOHN LEVY GALLERIES
1 East 57th Street, New York City
Terra-cotta figures and figurines by Sheila Burlingame (Dec. 1st to Dec. 15th)

WILLIAM MACBETH, INC.
15 East 57th Street, New York City
Small Figure Subjects by Ivan G. Olinsky and Landscape Studies by Cecil Chichester (Dec. 1st to Dec. 19th)
Woodcuts by Thomas Nason (Dec. 8th to Dec. 31st)

THE MILCH GALLERIES
108 West 57th Street, New York City
12 Portraits of Distinguished American Women by Leon Gordon; also paintings and etchings by Joseph Margulies (Nov. 23rd to Dec. 5th)
Paintings by Major A. Radclyffe Dugmore; also a group of paintings by George Whorton Edwards and a group of landscapes by Modern Americans (Dec. 7th to Dec. 19th)

MORTON GALLERIES
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Paintings by Maurice Brevannes (Nov. 30th to Dec. 14th)
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Broadway To Date

(Continued from page 68)

here, thank *le bon Dieu!* Bettina Hall sings beautifully, Eddie Foy, Jr., and Lawrence Grossmith sprung the founts of spontaneous laughter in me over and over. Doris Carson slammed her rich New Yorkese all over the Brussels revolving carpet.

Here is musical comedy at its highest and best. It is all moonlight, love, laughter—and will be running when you shake out the old bathing-suit next summer.

"THE GUEST ROOM"

This play by Arthur Wilmurt is an unusual study of a neurotic female type. Her special neurosis is moving into other people's houses and lives and so regulating and dominating their houses and lives that she drives the owners away.

In the hands of Helen Lowell this psychological buttinsky creation is a little masterpiece—so much so that the auditor is seized by what might be called *comic rage*, a rare emotion, but one which the Lottie Powers of Helen Lowell inspired in me and in her audiences. She effectively smashes up two families with her will-to-do-good. I think Lottie Powers is typically American.

She was effectively assisted by Beverly Sitgreaves, Otto Hulett and the charming and beautiful Joan Kenyon.

"THE STREETS OF NEW YORK"

The New York Repertory Company, under Lawrence Langner, director, started its season with an atavism—an hilarious atavism—"The Streets of New York; or, Poverty Is No Crime," by Dion Boucicault. This play, produced in 1857, is strikingly up-to-date in many particulars. It concerns the panics of 1837 and 1857, a crooked banker, and the poor, which we have always with us. We all came set for a jolly time, and we cheered Virtue Triumphant and hissed the villain—you bet! The famous "Captain Jinks of the Horse Marines" and "Whoa, Emma!" were sung, and we all yowled the chorus. Men will be boys!—eh?

Mr. Langner has assembled a top-notch company. Dorothy Gish was wistfully lovely and demurely laughable as the heroine out in the snow. Rollo Peters—Elsa's dream if ever there was a handsome fellow!—was a good mock-serious lover. Romney Brent was at his uproarious and artistic best as a general all-around crook who became the hero and a policeman at the same time. Moffat Johnson was the deep-dyed, dirty villian of a banker, and he was a corker. Fania Marinoff as the banker's daughter took her part a little too seriously.

See this play and end your Depression! Mr. Langner will make the grade!

"TWO SECONDS"

"Two Seconds," by Elliott Lester, in a prologue, nineteen scenes on a revolving stage and an epilogue, is chiefly remarkable for the fine acting of Edward Pawley as a Riveter with a Soul. Riveter and soul aside, Pawley does a fine piece of work, with Blythe Daly as the goil who brought him to the electric chair.

It's an entertaining play while you're present; but it will not hold up under the critical scalpel. The author's intent to pump up sympathy for this neurotic murderer (who kills his skoit "to cleanse his soul" after she had supported him through illness) is sheer ten-twenty-thirty claptrap. He was a common rat, and when he got the chair I felt "purged," as Percy Hammond says about the effect of the Greek drama.

The whole play takes place in two seconds before death as the riveter is about to be electrocuted. "She made a p. i. out of me!," he screams. As a matter of fact, the girl was the heroic half of this couple. Harold Huber as a night-club manager did good work.

"THE GOOD COMPANIONS"

Oh, for another Pickwick! But there was only one Dickens, *mes enfants*.

Along comes as poor an imitation of the Pickwickian mirth and high-jinks as I ever expect to meet in "The Good Companions," done by Messrs. Priestley and Knoblock from Mr. Priestley's novel. I do not know the book; but the play in sixteen scenes, with "music" (sic), by an English company that talks all the incomprehensible dialects of the Big Isle with adenoidal variations, is a Saga of Ultra-Boredom. Maybe I'm too intelligent for this sort of play.

A carpenter runs away from home in the first scene, and he meets with a gang of strolling players whose antics are of the vintage of 1875. All the characters, besides, in this ancient concoction are lifeless. Queen Victoria would have revelled in them.

"NIKKI"

Here is something very curious and whimsical. The stage version, with music, of John Monk Saunders' famous story of the bizarre girl who picked up a lot of bunged-up aviators and showed 'em a time, might have, I believe, been much better if played without music. But the Public must be coddled!

Fay Wray is gay and charming as Nikki and there are many effective scenes. Nikki and her war-birds legend is a good one. It should have been treated more seriously.

OTHER EVENTS

With tears in my eyes, I must confess that old Daddy Ibsen is now old-fashioned. Ibsen himself admitted that he'd finally play second fiddle to Strindberg. He was a good prophet. "The Pillars of Society," the second play put on by Lawrence Langner's New York Repertory Company, bored me in spite of the performances of Moffat Johnson, Dorothy Gish, Fania Marinoff and Rollo Peters. Romney Brent was hopelessly out of his element in Ibsen. This ancient satire on Norse Big Business and Respectability with its Channing Pollock ending is quite dead.

"The Church Mouse," an Hungarian Cinderella play dulled into English by the journeymen Hattons, is chiefly remarkable for the acting of Ruth Gordon, one of the best little actresses on the current stage. The play is thin and wooden.

"Everybody's Welcome" is "Up Pops the Devil" set to not very notable music. Oscar Shaw, Ann Pennington (whose legs, alas!, are getting chubby) and the Rasch girls are in it. Entertaining but second-handy.

"If I Were You," a comedy by Sholem Aleichem, acted by Maurice Schwartz, is a story of a Gentile who puts himself in a Jew's place in Czaristic Russia to see how Jews are treated. Well, it's pretty old stuff now.

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IN THE ROOM ARE

Sheraton bookstand	English 1790	Georgian brass coal hod	English 1810
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Chippendale mahogany armchair [one of a pair]	English 1780	Chelsea figure of "Justice"	English 1800

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Building for Enduring Beauty

(Continued from page 64)

All these various heating systems —steam, vacuum, hot water—are subject to temperature control, depending somewhat, as explained previously, upon the kind of fuel used.

When the type of system has been chosen that best meets one's own needs, and the fuel has been decided, the matter of insulation of the boiler and of the piping against heat loss is next to be considered. Generally, good insulation means economy—a proposition that scarcely requires explanation. Obviously, insulation begins at the boiler where the most intense heat occurs. It is the practice to insulate the boiler effectively, generally encasing it in a thick, double insulation, with an air space. The large pipes and returns near the boiler are also insulated, with that neatly wrapped air cell jacketing canvased and bound with brass bands, that everyone is familiar with. The risers are similarly protected, unless, for some special reason, one wishes to leave a riser uncovered and run in the open so as to give off heat in the room or space through which it passes. This practice, however, is not generally to be commended, since the exposed pipe is apt to be unsightly and since the temperature cannot be controlled or the steam shut off in the room itself. Not the least important departure in heating—in which the plumbing shares—is the increased use of basement space that these new, clean, compact systems, with boilers neatly housed in colored sheetmetal, permit. The old dirty, dusty cellar, cluttered with apparatus and coal bins, is becoming a thing of the past. The use of oil and gas fuels has facilitated the change.

As a result of this change, people are learning to put the basement to valuable new uses. Opportunity is created where the house is built up against a slope, admitting sunlight into the basement through full sized windows in one or more walls. Then the basement becomes a suitable playroom for children, or a game room, a work shop, or a gymnasium—even perhaps a downstairs recreation room. The space may be kept simple or it may be finished much as if it were an upstairs room. The boiler may stand apart in a corner of the room, or may be slightly screened off from the rest of the room. Sometimes it is placed upon a cement platform that is raised a few inches from the basement, furnished with a suitable floor covering, or it may be handsomely tiled. If the room is likely to be much used, especially by children, one may do well to put guardrails, or a neat metal screening of some kind, around the boiler and particularly around the blower apparatus of the oil burner, if there is one. These precautions may prevent damage to the apparatus and accidents to people.

It is becoming increasingly the practice to conceal the radiators. This is done in the old way, namely, by recessing the radiators under the windows or in a niche, and concealing them with grilles; or one may use the newer radiator enclosures to cover radiators that are placed out in the room. The first method gives excellent results from the point of view of interior decoration. It is often well worth the extra care and trouble that is caused. For example, a long line of radiators under a line of casement windows is apt to be extremely inconvenient if left exposed.

This form of concealment lends itself to a wide variety of artistic treatments of the grille that hides the radiator. Grilles are of various metals, simple or elaborate in design, according to taste. Sometimes the grilles are made of wood.

Radiator enclosures are extremely practical, efficient and economical. When properly designed, they do not involve extra size radiators, as some people are apt to think. They are practical pieces of furniture, easily installed, neat and attractive in appearance—in fact, they are almost like little tables close to the wall or under the window, where they have the effect of a broad sill.

This description does not exhaust the elements of the heating system. Heating cannot be regarded as a separate thing in itself. Not only is there to be considered its possible relationship to the plumbing and to the other mechanical installations, which has been growing closer, as described, but there is also the equally important relationship of the heating system to the construction of the house. The construction must be adjusted to the heating installation in numberless ways—a technical matter for the architect to work out. Increasingly the question of insulating the house itself against heat loss is coming to the fore. The mounting cost of fuel and the introduction into construction of new synthetic materials, having superior insulating value over older ones—these are two factors that have led heating engineers as never before to study the effect of loss of heat from the house to the great outdoors. This is a chapter in itself. The ending eventually may be that the heating system will become a factor in modifying the general structure and finish of the house itself. More specifically, we have long been accustomed to insulate a radiator recess, in an outside wall, carefully with metal protection and with a lining of insulating material. Now broader questions are being raised as to the possibility of reducing the loss of heat through exterior walls, windows, and roofs. This factor is important in the new practice of "air conditioning" that is attracting wide attention. There are various kinds of air conditioning, of which the most complete is one that maintains a healthful temperature—say below 70° in cold months and 75° during the daytime in hot months—all the year round, and, in addition, humidifying and keeping fresh the air in the house. Why not—it is argued—use the heating plant to cool the house in summer, instead of allowing it to remain idle? The theory is sound, but, of course, there is extra expense involved, both in installation and in operation. The point is that one way to reduce the cost of fuel in air conditioning is to increase the insulating value of the materials of the exterior walls and of the roofs of the house. I am informed that, in order to maintain a temperature of 75° for 24 hours in an average room when the outside temperature rises to 90°—an expenditure of energy necessary to melt about a ton of ice is required. This assumes that the shell of the room will be specially insulated; that there will be few people in the room; and that the windows will be closed and

(Continued on page 86)

This Christmas No Matter What Else You Give Include Something for the Home

NOW OF ALL TIMES is the time to acquire the antiques and reproductions every home should possess; the paintings, furniture, rugs, china and porcelain and the hundreds of other objects designed for use in the home and its beautification.

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The advertising pages of ARTS AND DECORATION represent the greatest market place for the selection and purchase of the rarest and most beautiful objects of art and craftsmanship—both antique and modern.

Now that we are approaching the Christmas season, our minds naturally turn toward the home and no matter what else we plan to give to others or to our family this Christmas we should include something for the home.

Out of the vast variety of beautiful things presented for Christmas buying, the field of interior decorative arts offers a great opportunity for selecting gifts of distinction and rare beauty. Gifts selected from this field are your assurance against purchasing something which may neither please the recipient nor reflect creditably upon your own good taste.

In our advertising pages you will find announcements offering you beautiful and worthwhile objects suitable for all year buying but particularly suitable for Christmas gift purposes. Every one of these firms is worthy of your confidence and patronage.

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CHICAGO



The Garden in December

(Continued from page 66)

winter. Such plants are pretty sick by the time spring arrives, but they usually recover promptly and save the expense of buying new tropical lilies, which is considerable.

COLD FRAMES

Before the first of the month, outdoor Chrysanthemums will be finished, and it is advisable throughout most of the northern states to remove a sufficient number of stock plants to the cold frames for protection during the winter. Chrysanthemums are supposed to be hardy perennials, but they do not always prove to be such, and are likely to pass out almost any winter unless heavily protected. We find it is safer to lift three strong, healthy plants of each variety that we care to save and plant them in a deep cold frame. About the middle of January, the side shoots can be nipped off and started in pots to increase the stock for next year's bloom. Young plants started in January are usually much healthier and more floriferous than plants which may be carried over outdoors during the winter. Chrysanthemums used to cover beds of spring bulbs planted in October should be pulled up and the beds raked level in anticipation of the spring growth of the bulbs.

December is likely to be a very tricky month with alternating snowy and damp, muggy days. In such weather, the cold frames should be aired at every favorable opportunity. On damp, drizzly days, the glass should be kept tight; but when the sun shines and the air is not too cold, the sash may be lifted for a few minutes to change the atmosphere in the frames.

PROTECTION

Directions for protecting roses were given in the last month's article, but the final covering of evergreen boughs can sometimes be delayed advantageously until late in December. It is usually considered best to wait until the ground is thoroughly frozen before putting on the final covering. The theory is that the covering should shade the ground and the plants to prevent sudden changes of temperature when the sun shines hot and bright as it sometimes does during the winter.

Most plants adapted to rock gardens are perfectly hardy against cold, but almost all of them are susceptible to rot if the winter is wet, or to scorching if the sun is too bright. In consequence, it is a good plan to devise some kind of light protection for those portions of the rock garden where such sensitive plants are growing. Cactuses, which are extremely sensitive to moisture, can be covered with a tarpaulin or light, rain-proof, straw sheds, some of which were on exhibition in the Japanese garden at the New York Flower Show last spring. Wire fly screening can also be used to cover plants which must be kept dry. The fine screen allows rain and mist to penetrate it, but keeps out most of the snow, and in consequence, the plants beneath it remain fairly dry throughout most of the winter. Slat screens can be used if they are small and light enough. Other plants will enjoy the protection of a mulch of straw or garden refuse, but care should be taken to use material which is not full of seeds. Even the most useful garden annual or perennial becomes a terrific nuisance when it seeds itself in the rock garden. One winter we used a number of Chrysanthemum tops to protect some rock plants, and the following year we had a most annoying time pulling out Chrysanthemum seedlings which came up everywhere and in the most unlikely places.

In nursery beds of the garden, half-hardy plants such as Pansies, Foxgloves, and Canterbury Bells which are usually pretty hard to carry through our damp winters, may be protected by covering them with a lath screen raised six or eight inches above the plants and covered over with brush and leaves. This keeps off the dampness and allows a free circulation of air around the crowns of the plants. If the protection material is allowed to pack around the crowns of Foxgloves and Canterbury Bells, they are likely to rot off during the winter and be perfectly useless in the spring.

Temperature, wind, and wet are not the only enemies of plants. One of the most serious, even in densely built up districts, is the depredations committed by rabbits. These rodents are likely to gnaw the bark of young fruit trees, rose bushes, and other plants which strike their fancy. It is impossible to devise any spray or poison which will kill or repel them, and it may be too much trouble and too expensive to protect the plants with wire netting, although it is possible, at times, to inclose the whole nursery and special beds with pea-frames or screens. One of the most efficacious ways of dealing with them is to scatter freshly cut branches of apple or pear trees on top of the snow for them to gnaw in place of cherished plants. Most of the rabbit damage is done after a heavy snowfall, when all vegetation except the bare stalks of shrubbery plants is buried below the surface. In consequence, it behooves the careful gardener to get out quite early after a heavy snowfall and knock down a few unnecessary apple twigs and suckers for the benefit of the animals. However, the most thorough and efficient method of dealing with these pests is a good shotgun and a keen eye. During December and January, properly slaughtered rabbits are not to be despised upon the table, no matter how unwelcome they may be in the garden.

MISCELLANEOUS THINGS

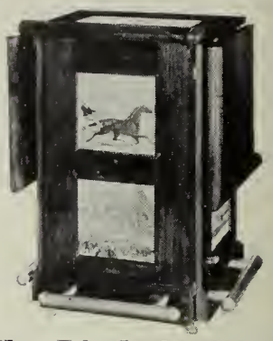
But the gardener's interest in December is chiefly concentrated upon his fireside, and his garden activities are usually limited to books and Sunday morning strolls about his property. At such times, loose ends of shrubs and vines may be tied up, a mulching of leaves replaced where the wind has blown it away, and on snowy days, heavily laden branches may be relieved of their burdens by a sideways or upward jar to prevent undue strain or breakage.

There are few flowers in the gardens of December. The Christmas Rose, *Helleborus niger,* is the chief of them. If the plants are grown in a sheltered position, they will come into bloom in late November, and continue to send up lovely flowers until February. They need no protection throughout most of the country until the flowers appear, when a few evergreen boughs may be used to shelter them from hot sunshine which may burn them when the ground is frozen.

(Continued on page 86)

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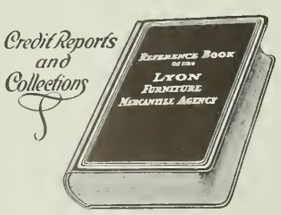
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Under Cover

A Review of the Printed Parade of the Arts

By BENJAMIN DeCASSERES

IMPRESSIONS OF JAPANESE ARCHITECTURE AND THE ALLIED ARTS. *By Ralph Adams Cram. (Marshall Jones Company, Boston, Mass.) Illustrated.*

Mr. Cram proves in this book that one can be both scholarly and entertaining. Whether he is discussing the genius or the history of Japanese art Mr. Cram is entertaining and vivid.

This book covers the whole field of the history and tradition of Japanese architecture, from the old wooden buildings down to the Teikoku Hotel in Tokio.

The minor arts of Japan, such as domestic interiors, color prints and sculpture, are also covered with a guess at the future of art in the Island Empire.

MODERN ARCHITECTURE. *By Frank Lloyd Wright. (Princeton University Press.) Illustrated.*

These are the Kahn lectures for 1930. This is, of course, essentially a survey of America, where architecture is up and doing.

Mr. Wright is strong on detail. It is against the tradition of time-honored formalities that Mr. Wright has preached and built, and here you may find him announcing his principles and concepts. (And, by the way, I lived in one of Mr. Wright's houses, on Olive Hill, Hollywood.) No Wright fan can do without this book.

THE NEW WORLD ARCHITECTURE. *By Sheldon Cheney. (Longmans, Green & Co.) Illustrated.*

Mr. Cheney in this fascinating book with its 385 illustrations is another idol-shatterer. His book breathes the wind of the West and has for send-off an inscription by our colossus, Walt Whitman, "All the past we leave behind, Pioneers, O Pioneers!"

There isn't a single Greek, Roman or Gothic design in the book. It is all America. It is the best survey made yet of our aspirations to heaven via granite and marble.

MODERN SWEDISH ARTS AND CRAFTS IN PICTURES. *By Dr. Nils G. Wollin. (Charles Scribner's Sons.) Illustrated.*

This splendid collection of photographs clearly reveals to me that there are many modern motifs developed in all the arts and crafts in Sweden (out of which, as you know, came the great Strindberg).

Gorgeously printed, this volume brings to us the essence of contemporary Swedish talent in architecture, furniture, textiles, rugs, tables, glassware, jewelry and interior decoration.

ARCHITECTURAL DETAILS OF NORTHERN AND CENTRAL SPAIN. *By Gerstle Mack and Thomas Gibson. (William Helburn.)*

This is almost all illustration. There are many different types of patios, lintels, arches and arcades from the land of the black-eyed vamp and frisky guitar.

This is a most comprehensive book on the matter dealt with and is particularly valuable to the professional architect. I hope Spain does not become too modern. Ah, those Juliet balconies, which I studied (with fond memories) in this book!

WEAVES AND DRAPERIES. *By Helen Candee. (Frederick A. Stokes Company.) Illustrated.*

This is the first (and one of the best) comprehensive treatments of that all-important problem of the home (even in times of depression), of decorations, drapings and fabrics.

The author gives suggestions and advice regarding materials and method of hanging. There is also a history of classic modern weaves and draperies. Going to fix up the old house? This is your book!

COUNTRY HOUSES. *By Frank J. Forster. (William Helburn.) Illustrated.*

Another Helburn masterpiece of printing and illustration (it is almost all illustration).

I can say that Mr. Forster's work shows inspiration and conscientious study of original sources. It is thoroughly modern, and every problem is handled with skill and penetration. Mr. Forster has received many medals and awards as an architect, and his prizes are reproduced. This book enrages me against city-living.

EARLY DOMESTIC ARCHITECTURE IN PENNSYLVANIA. *By Eleanor Raymond. (William Helburn.) Illustrated.*

This book is the first attempt to bring together in any organized or complete form photographs and measured drawings of the earliest domestic buildings in Pennsylvania. Many of these old buildings in my native State are fast disappearing; but they are preserved in this book for the ladies and gentlemen of posterity.

In these illustrations you get a glimpse of the sturdy, simple nature of the old Pennsylvanians as mirrored in their architecture. It's a kind of county history in stone and wood.

GEORGIAN ENGLAND. *By A. E. Richardson. (Charles Scribner's Sons.) Illustrated.*

This is a survey of social life, trades, industries and arts from 1700 to 1820. It is not a work of criticism. It records the most salient features and characteristics of this era, when beer was beer and a jag was really a drag-out.

It goes into the decorative arts externally also. It describes painting from Lely to Constable, sculpture from Gibbons to Flaxman, plays and players from Congreve to Sheridan, and literature from the Restoration to Byron. A filling work. The illustrations are exciting.

MODERN ENGLISH FURNITURE. *By John C. Rogers. (Charles Scribner's Sons.) Illustrated.*

Most exhaustive; a beautiful volume. It is an invaluable guide to those wishing to learn the resources of modern designers and will be of great assistance to architects, decorators, students and amateurs in their search for sane English furniture.

Over forty designers and craftsmen have contributed to this book. If you're furnishing English style, this is your dish.

ENGLISH DECORATIVE TEXTILES. *By W. Gordon Hunton. (John Tiranti*

(Continued on page 84)



Tonight . . . say *this* to your wife . . . then look into her eyes!

"I gave a lot more than we had planned . . . Are you Angry?"

IF you should tell her that you merely "contributed"—that you gave no more than you really felt obliged to—her eyes will tell you nothing. But deep down in her woman's heart, she will feel just a little disappointed—a tiny bit ashamed.

But tonight—*confess* to her that you have dug into the very bottom of your pocket—that you gave perhaps a little *more* than you could afford—that you opened not just your purse, but your heart as well.

In her eyes you'll see neither reproach nor anger. *Trust* her to understand. Trust her to appreciate the generous spirit—the good fellowship and manly sympathy which prompted you to help give unhappy people the courage to face the coming winter with their heads held high with faith and hope.

It's true—the world *respects* the man who lives within his income. But the world *adores* the man who *gives* BEYOND his income.

No—when you tell her you have given somewhat *more* than you had planned, you'll see no censure in her eyes. But *love!*

The President's Organization on Unemployment Relief appeals to you to give generously now in your own community. There is no national fund. Contribute through your local welfare and relief organizations, through your community chest, or through your special emergency relief committee. All facilities for the furtherance of this nation-wide relief program, including this advertisement, have been furnished the Committee without cost.

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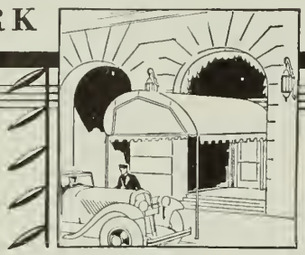
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Under Cover

(Continued from page 82)

and Co., London, England.) Illustrated.

The finest book on textiles I have ever seen. The illustrations are so beautiful and done with such detail that they would make a blind man tapestry-mad.

Here is a sane sense of proportion and a lack of crudity, and it is to the credit of England that it has sturdily withstood any tendency to extravagance so prevalent on the Continent in the matter of wall tapestries and textiles. A book for the eye.

MASTERPIECES OF FURNITURE DESIGN. *By Verna Cook Salomonsky. (Grand Rapids Periodical Publishing Company.) Illustrated.*

The object of this collection of plates, made available through the courtesy of many museums, is to give furniture designers, decorators, students, collectors and others interested in fine furniture a more comprehensive knowledge of representative pieces of furniture executed in former centuries.

The pieces selected are from the 16th, 17th, 18th and the early 19th Centuries.

MODERN INTERIORS. *By Herbert Hoffman. (The Studio Limited, London, England.) Illustrated.*

There are 292 plates in this finely printed book, and no taste has been neglected. There is here, indeed, a new attitude toward interior decorating, and it embraces every civilized land in its scope.

The insistent note in these modern interiors seems, to me, to be a bareness and bleakness, more Protestant than Gothic or Catholic. I even see in these European interiors ideas taken from our skyscrapers.

A book well worth a close study.

CHINESE GARDEN ARCHITECTURE. *By Edward L. Howard. (The Macmillan Company.) Illustrated.*

Chinese gardens furnish many suggestions of architectural detail of particular interest to the Occident. This collection of photographs will be of special interest to garden-makers, architects and landscape architects, and to all lovers of the beautiful in gardens and in books.

Mr. Howard, himself an architect, took these photographs in China in company with Dean Meeks, who contributes the informing foreword to the book.

ORIENTAL RUGS AND CARPETS. *By Arthur Urbane Dilley. (Charles Scribner's Sons.) Illustrated.*

A rug is to a floor what hair is to the head. This book contains the most exhaustive description and history of rugs and carpets I have so far encountered. The rug is naturally Oriental, while the carpet is more particularly Western. But the matter of it is in this tome.

If you are a rug and carpet fancier this book will be your Bible and Baedeker.

COLLECTOR'S LUCK IN SPAIN. *By Alice Van Leer Carrick. (Little, Brown & Co.) Illustrated.*

Collection is the romance of things. The author's advice is to go and search for yourself, and, by way of practical assistance, she has added a list of over seventy shops where antiques may be purchased, each of which she has explored in person. Mrs. Carrick's latest volume is written with freshness and enthusiasm.

THE CARE AND REPAIR OF THE HOME. *By Vincent B. Phelan. (Doubleday, Doran & Co.)*

This'll keep the old man busy for a year if he loves his home! This is the most complete and authoritative handbook available on the care and repair of the home. It covers cellar to attic, including plumbing, wiring, roofs, walls, windows, doors, leaky faucets, that pounding radiator, the cellar which needs whitewashing, etc.; this book supplies directions for the best and easiest method of repairs, with the formulas and tools necessary.

CAMBRIDGE GLASS. *By Lura W. Watkins. (Marshall Jones Co., 212 Summer St., Boston, Mass.) Illustrated.*

There is magic in glass! With much care, Mrs. Watkins has attempted to restore the New England Glass Company to its position as an important factor in the history of American glass and of New England glass in particular.

"Cambridge Glass" is a valuable contribution to glass history as well as a welcome aid to collectors.

AMERICAN ART ANNUAL. *The American Federation of Arts. Barr Building, Farragut Square, Washington, D. C. (Published by Knoedler, 14 East 57th St., New York.)*

This is volume 27, for the year 1930, of a very valuable publication, founded in 1898 by Florence N. Levy. It is beautifully illustrated. Dedicated to paintings, etchings and engravings. There is an exhaustive directory of art clubs and art schools. You can't do without this.

THE CACTUS BOOK. *By A. D. Houghton. (The Macmillan Company.) Illustrated.*

The cactus is the Critic among plants: it'll draw blood. *Caveat Cacti!*

This book is for the many amateurs who are becoming increasingly interested in the growing of cacti, indoors and outdoors. The author's knowledge, of course, is absolutely sound and scientific, and this book is written as a reliable guide to the amateur.

THE SHUTTLECRAFT BOOK OF AMERICAN HAND-WEAVING. *By Mary Meigs Atwater. (The Macmillan Company.) Illustrated.*

This book is designed to give a complete picture of the American art of hand-weaving. It gives an historical account of the origin, development, decline, and modern revival of the art. It also describes the characteristic American weaves.

HOMESPUN HANDICRAFTS. *By Ella Shannon Bowles. (J. P. Lippincott Company.) Illustrated.*

The pioneer handicrafts which lent so much grace and homely j[illegible] to the struggles of the colonists [illegible] introduced so many rarities of de[illegible] to collectors are described here in detail.

The charm of an old tale is in this story of the homespun of our forefathers, their rugs, their baskets woven of pine needles, their quilts, candles, laces, embroidery, samplers and brooms.

(Continued on page 86)

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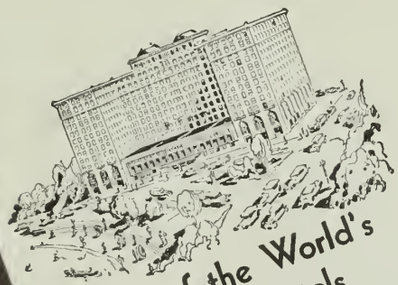
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Under Cover

(Continued from page 84)

ADVENTURES IN A SUBURBAN GARDEN. *By Louise Beebe Wilder. (The Macmillan Company.) Illustrated.*

Gardens are the poet-minds of nature, says Swinburne.

This is a book of personal experience by one of America's best-known gardening writers. Mrs. Wilder knows plants and their behavior in gardens thoroughly, for she has pioneered with literally thousands in her own garden. This is not merely a gardening manual. It is the interesting narrative of one amateur's experiences with garden plants, old and new.

DECORATIVE ART. *(William Edwin Rudge, 475 Fifth Ave., New York.) Illustrated.*

This is the Studio Year Book for 1931, edited by G. G. Holme. It is, as usual, exhaustive and beautifully printed. It is one of the most widely distributed of art publications, filling a special field of its own. There are illustrations in monotone, illuminations in color; a list of architects, designers, manufacturers; a survey of modern tendencies in decorative art, all about exteriors and plans and British domestic architecture.

OLD BEAUTIFUL. *By Thomas Rohan. (The Dial Press.) Illustrated.*

You know, we'll all soon be antiques? This is a book about antiques for lovers and collectors of the antique, written by a man who has been an antique dealer all his life and has not only a genuine love for the beautiful things that pass through his hands, but is willing to give sage and kindly counsel on all aspects of one of the most beautiful of hobbies.

COLONIAL AND EARLY ENGLISH HARDWARE. *(By P. & F. Corbin, New Britain, Conn.) Illustrated.*

A lock on a door is a cynical comment on humanity; but we must have them. Here they are, all styles and shapes.

Colonial and Early English hardware, including in its general classification Early American wrought-iron hardware (genuine, hand-forged iron), is now a distinct and complete line—Corbin conceived and developed. It offers a solution to many problems which have heretofore confronted designers and builders. A perfect book of its kind.

AZALEAS-CAMELLIAS. *By H. H. Hume. (The Macmillan Company.) Illustrated.*

This is the first book written for the amateur on these plants. Mr. Hume accurately and thoroughly describes the varieties best suited for various uses and discusses questions of culture, such as soils, fertilization and planting.

HOW TO DRAPE YOUR WINDOWS. *By C. W. Kirsch. (Kirsch Company, Sturgis, Mich.) Illustrated.*

Draping of windows is an art, and the mystery of it is expounded in this little book. A window without a drapery is like a mouth without teeth and lips. Every woman who has a homey soul will like and value this book. And it's up to the minute.

WHAT GREATER DELIGHT. *By Dulcie L. Smith. (Alfred A. Knopf.) Illustrated.*

The delight of gardens again. Out of her long experience in gardening on both sides of the Atlantic, Miss Smith has written one of the most delightful books ever made available to garden lovers.

Building for Enduring Beauty

(Continued from page 78)

that the doors will be opened rarely. Nevertheless, one should not be discouraged at the present difficulties presented by the air conditioning of residences. Eventually we may see greater efficiency and economy in the installations, and reduction in other costs of the house may induce more people in climates with hot summers to have air conditioned homes. The costs of houses and of land have already been substantially reduced over those of two years ago, a change which favors air conditioning. The building industry is working as never before to attain lower costs, along with better and simpler and more permanent methods of home construction.

We have by no means exhausted the possibilities of heating. Our heating installations are an integral part of the mechanical side of the house, which Americans have developed in the last few generations. Up to a few years ago we thought that we had almost reached the full possibilities of comfort and convenience, that the mechanical equipment had brought us. We have made a new spurt of progress since then. And now we see still greater possibilities ahead.

The Garden in December

(Continued from page 80)

Some gardeners grow the Christmas Rose in cold frames, but I think it is much better left outdoors.

In the crevices of the rock garden, small perennials may send forth a belated bloom. You can almost always rely on a few flowers of the saucy little Johnny-Jump-Up, and an occasional bloom on *Phlox subulata.*

Towards the end of the month, heavily budded branches of Forsythia may be cut and taken into the living room where they will open in two to three weeks' time. Later in the season, Forsythia branches will open in a week or less, but before Christmas, they are sluggish and need to be started plenty early.

In most seedstores and shops, ready-prepared bundles of lily-of-the-valley roots may be procured, which, if started in a bowl of water and kept warm and dark for several days, will produce an abundance of fragrant white bells within two weeks. Of course, most of us have the Paper-white Narcissus and Chinese Sacred Lily by growing them in pebbles in water. But such things are mere trifling, and not really gardening.